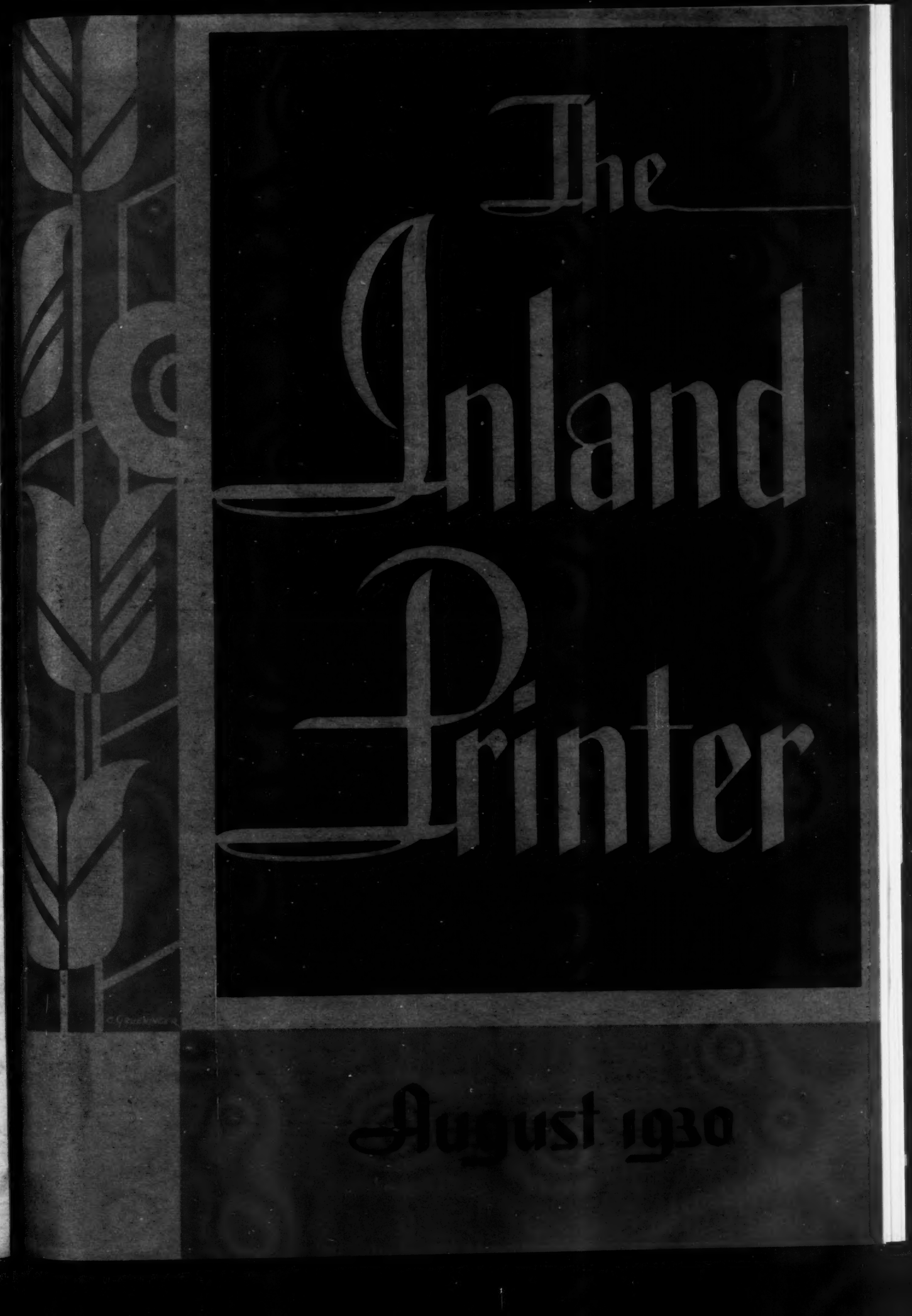

The Inland Printer
August 1930

In Less Than 4 YEARS

FLEXO

. . . has become the leading producer of RAISING COMPOUNDS

THE leading printers in the United States and Canada use FLEXO Raising Compounds because:

—they know that FLEXO produces better Raising Compounds in a larger variety than any other manufacturer.

—they want effects that are not obtainable with other compounds.

—the deliveries are prompt and the quality never varies.

—FLEXO makes compounds for any stock or type face or for special requirements and the only high grade compounds for automatic dusting machines.

—FLEXO gives an even raise and leaves the sheets clean after dusting.

These are some of the reasons why in less than four years FLEXO has become the leading producer of raising compounds.

May we send you samples of work done with FLEXO Raising Compounds and a catalogue of FLEXO Raising Machines?

FLEXO MANUFACTURING CO., *Inc.*

35 Howard Street, NEW YORK 50 Hartford Street, BOSTON 608 So. Dearborn Street, CHICAGO

HIP
boot

48 Point Ludlow 3-H Bodoni Black

NAP
slept

42 Point Ludlow 3-H Bodoni Black

FURS
shops

36 Point Ludlow 3-H Bodoni Black

RANK
higher

30 Point Ludlow 3-H Bodoni Black

WRENS
flew out

24 Point Ludlow 3-H Bodoni Black

WESTERN
good roads

18 Point Ludlow 3-H Bodoni Black

NOISE MADE
by heavy letter

14 Point Ludlow 3-H Bodoni Black

BLACK DESIGN
is here exhibited

12 Point Ludlow 3-H Bodoni Black

BODONI BLACK

A new Ludlow typeface affording the boldness of display so widely demanded, yet retaining much of the spirit and character of other members of the Bodoni family.

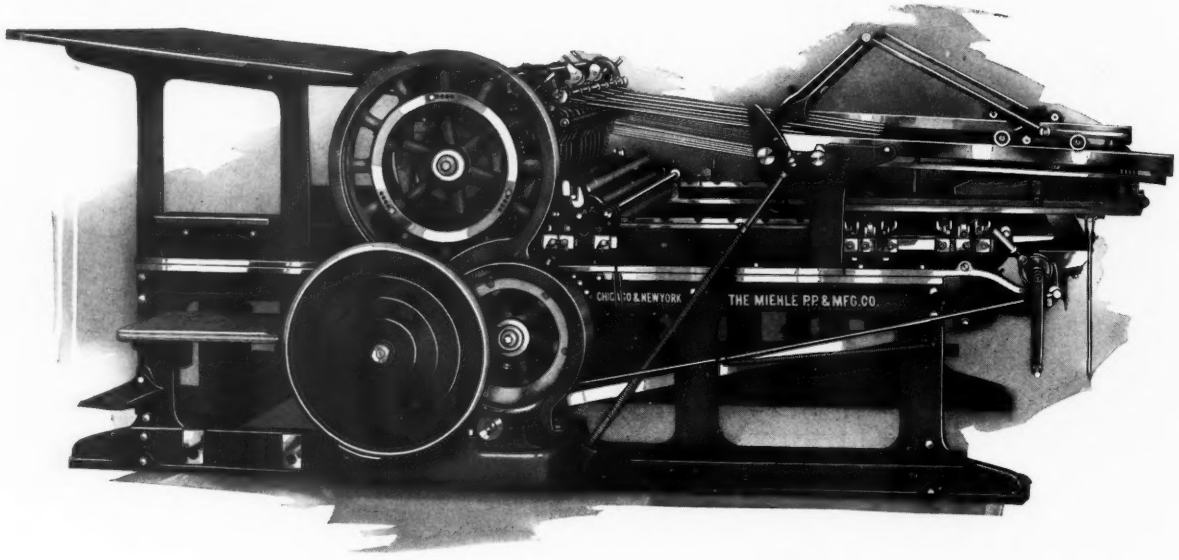
This type design is eminently suited for the display lines in composition set in the modern typographic style.

Ludlow Bodoni Black is now available in sizes from 12 to 48 point inclusive . . . A specimen showing the full size range will be gladly sent you on request.

LUDLOW TYPOGRAPH CO.

2032 Clybourn Avenue Chicago, Ill.

The Miehle Two-Revolution Press



LOST TIME

Lost time on a Miehle is never due to any deficiency in the press itself.

The Miehle is always ready for any and all kinds of work. It makes no difference what you bring to it; it will handle the work more easily, more speedily and turn out a better job than is possible on any other two-revolution press.

Lost time on a Miehle is always due to conditions outside of the press.

SALES OFFICES:
PHILADELPHIA
BOSTON
DALLAS
SAN FRANCISCO
LOS ANGELES
ATLANTA
Dodson Printers Supply Co.
OKLAHOMA CITY
Western Newspaper Union
SALT LAKE CITY
Western Newspaper Union

MIEHLE • • • •
PRINTING PRESS & MFG. CO.

MAIN OFFICE AND FACTORY
FOURTEENTH STREET AND SO. DAMEN AVENUE
CHICAGO

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada
OPERATING EXHIBITS: Transportation Building, Chicago Printing Crafts Building, New York

MIEHLE: THE STANDARD PRESS THE WORLD OVER

Published monthly by The Inland Printer Company, 330 South Wells Street, Chicago, Illinois. Subscription rate $4.00 a year; 40c a copy. Canadian, $4.50 a year; foreign, $5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879.

ALL LINE COMPOSING MACHINES ARE NOT ALIKE

The Intertype's Performance Brings Repeat Orders for More Intertypes

	1st Order	1st Repeat	2nd Repeat	Other Repeats	Total
Hearst Newspapers	1	50	45	56	152
Scripps-Howard Newspapers	30	12	8	13	63
New York Times	31	4	10	11	56
St. Louis Globe-Democrat	7	4	21	8	40
New York World	1	5	8	25	39
Cincinnati Enquirer	1	2	4	31	38
Library Bureau	2	6	8	15	31
Brooklyn Daily Times	20	6	2	—	28
St. Louis Post Dispatch	1	3	4	20	28
Pittsburgh Post-Gazette	1	1	2	24	28
Indianapolis Star	7	1	1	18	27
Cleveland Plain Dealer	1	2	3	20	26
Louisville Herald Post	14	1	2	8	25
News-League Newspapers, Dayton Ohio	1	7	8	8	24
Omaha World Herald	4	11	1	6	22
Houston Post-Dispatch	10	10	2	—	22
Providence Journal	5	2	12	2	21
Jersey Journal, Jersey City, N. J.	2	2	1	15	20
New York Journal of Commerce	1	2	1	16	20
Camden Daily Courier	1	1	2	15	19
Richmond News Leader	15	1	1	2	19
Il Progresso, New York	1	1	1	16	19
Portland (Ore.) Telegram	12	4	1	2	19
Springfield (Mass.) News	1	14	1	2	18
Memphis Commercial Appeal	10	2	4	2	18
Springfield (Mass.) Union	1	1	3	13	18
St. Paul Dispatch	1	2	6	9	18
Frank A. Munsey Publications	12	3	2	—	17
Standard Statistics, New York	1	1	1	14	17
Jacksonville (Fla.) Journal	15	—	—	—	15
Stockton (Calif.) Record	1	14	—	—	15
Fairchild Press, New York	14	—	—	—	14
St. Petersburgh (Fla.) Times	1	1	1	11	14
Lincoln (Neb.) State Journal	2	1	2	9	14
Wilkes-Barre Record	1	4	1	8	14
Minneapolis Star	8	2	2	2	14
Seattle Star	5	1	1	7	14
Peoria Journal	10	2	1	—	13
Fort Wayne (Ind.) News Sentinel	13	—	—	—	13
Gary (Ind.) Post-Tribune	1	11	1	—	13
The Leader (Milwaukee and Oklahoma City)	1	2	6	3	12
Atwell Printing Company, Chicago	3	2	3	4	12
J. B. Lyon Company, Albany, N. Y.	4	1	2	5	12
Philadelphia Gazette-Democrat	2	6	3	1	12
H. W. Wilson, New York	1	2	2	7	12
Pittsburgh (Pa.) Sun-Telegraph	6	2	3	1	12
Tacoma (Wash.) News-Tribune	2	7	2	1	12
Long Beach (Calif.) Morning Sun	1	1	3	6	11
Fall River (Mass.) Herald	1	1	3	6	11
Trenton Times	7	4	—	—	11
Long Beach (Calif.) Morning Sun	1	1	1	8	11
Tiber Publishing Corporation, New York	9	1	—	1	11
Schenectady (N. Y.) Gazette	2	2	5	2	11
New Britain (Conn.) Herald	7	1	1	2	11
West Palm Beach (Fla.) Post	5	3	1	1	10
Fremont Payne, New York	10	—	—	—	10
Norwalk (Conn.) Hour	4	1	1	4	10
Pawtucket Times	1	2	4	3	10
American Typesetting Corporation, Chicago	9	1	—	—	10
Syracuse Post-Standard	1	2	1	6	10
Macon (Ga.) Telegraph Publishing Company	10	—	—	—	10
Star Publishing Company, Long Island City, N. Y.	2	5	1	2	10
Knickerbocker Press, Albany, N. Y.	3	1	5	1	10
Publishers Printing Co., New York	2	2	1	5	10
Central Typesetting & Electro. Co., Chicago	10	—	—	—	10
San Bernardino (Calif.) Sun Telegram	1	9	—	—	10
Isaac Goldmann Company, New York	2	2	5	1	10
Jewish Morning Journal, New York	3	2	1	4	10

Set in Bodoni Bold and Bodoni Modern

THE PROGRESSIVE INTERTYPE

The Standardized Intertype Wins on Merit Alone. Send for booklet describing the 43 Intertype Features

INTERTYPE CORPORATION: 360 Furman Street, Brooklyn, New York; Chicago, 130 North Franklin Street; New Orleans, 816 Howard Avenue; San Francisco, 152 Fremont Street; Los Angeles, 1220 South Maple Avenue; Boston, 80 Federal Street, Canada, Toronto Type Foundry Co. Ltd., Toronto



INSTALLED BY AMERICAN TYPE FOUNDERS CO., PHILADELPHIA

WHY? exclusively Hamilton Equipment

in Typographic Service Co. of Philadelphia, Inc.

→ There must be a reason why Hamilton printing plant equipment is accepted as "Standard" in up-to-the-minute printing establishments the world over.

MANUFACTURED BY

Hamilton Manufacturing Company

Two Rivers, Wisconsin

EASTERN OFFICE: RAHWAY, N. J. PACIFIC COAST BRANCH: 4440 E. 49TH STREET, LOS ANGELES

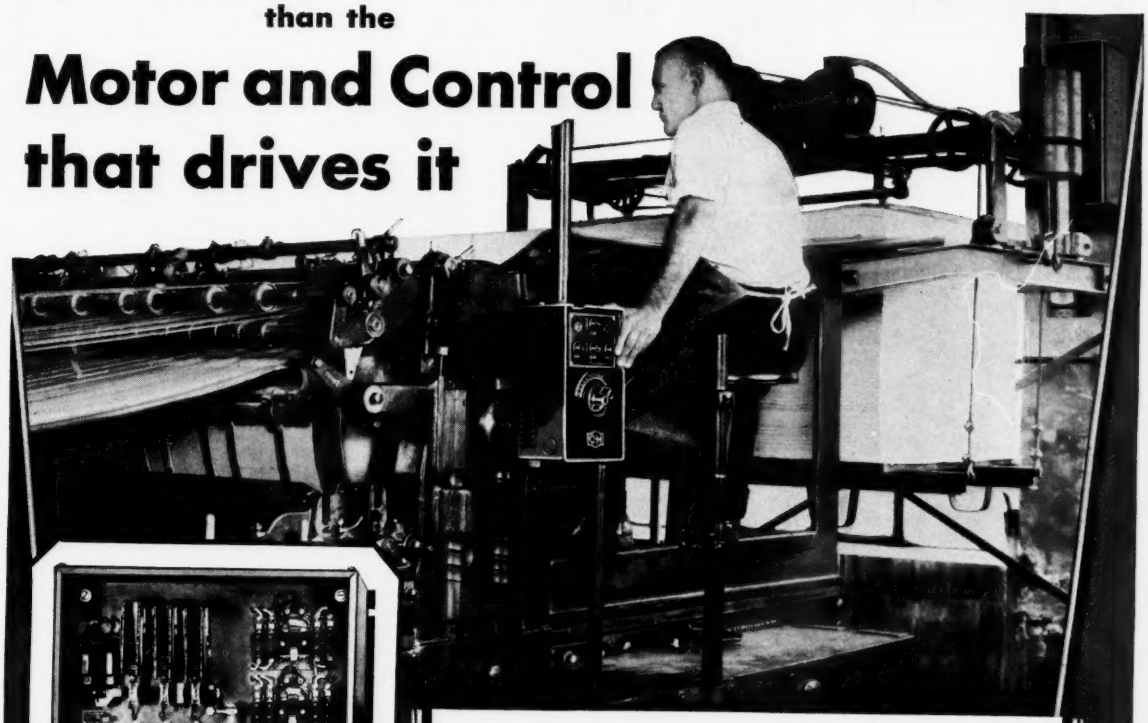
HAMILTON GOODS ARE SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

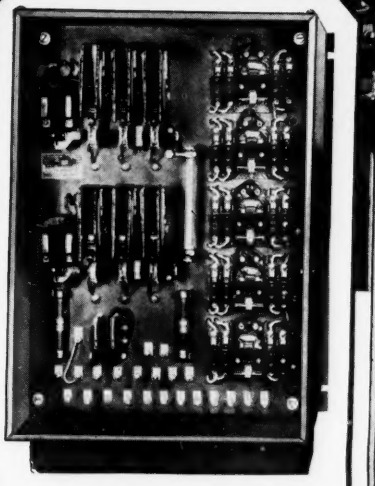
Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

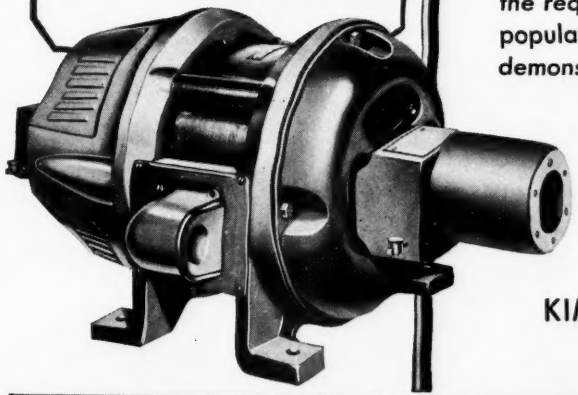
A Printing Press is no more efficient

than the

Motor and Control that drives it







THE finer the press, the more essential the requirement for specialized motor and control equipment that will enable it to perform as intended by the manufacturer. That is why Kimble equipment is so successful for printing press service.

Kimble motors have been developed through many years' specialization to precisely meet the requirements of printing machinery. Their popularity with printers from coast to coast demonstrates their superiority.

When you want the best motor to be had for cylinder presses and offset presses, platen presses and automatic jobbers, cutters, folders, type casting machines, and miscellaneous bindery equipment, ask your supply salesman or write us for quotation.

KIMBLE ELECTRIC COMPANY
2011 Hastings Street, Chicago

KIMBLE MOTORS

MADE FOR PRINTERS SINCE 1905

KREOLITE



WEIGHT»VIBRATION»TRAFFIC!

PRINTING machinery is heavy. So is paper stock. The vibration of large and small presses running at various speeds is terrific. Type forms, stereos and material must constantly be moved about.

Think of the strain on the printing plant floor!

Printers and publishers all over the country who have been unpleasantly reminded of this by the continual necessity of floor replacements and repairs, are permanently remedying the trouble by installing *Kreolite Wood Block Floors*.

Here are a few of the large printing plants where *Kreolite Wood Block Floors* were chosen:

Art Color Printing Company	Dunellen, N. J.
Birmingham News	Birmingham, Ala.
Cincinnati Enquirer	Cincinnati, Ohio
Donnelley & Sons Co.	Chicago, Ill.
Express Publishing Company	San Antonio, Texas

Our Kreolite Engineers will study your needs and make recommendations without obligation on your part.

THE JENNISON-WRIGHT COMPANY, Toledo, Ohio

Branches in All Large Cities

WOOD BLOCK FLOORS

The COMPLETE UNIT

FOR FOLDING AND BINDING YOUR PUBLICATIONS *and* CATALOGS



With this Publication Binding Unit your Periodicals and Catalogs need never stop on the way from the presses to the mail sack.

PRACTICAL—PRODUCTIVE—ECONOMICAL

Ask for complete descriptive literature on the advantages of any or all of these bindery machines.

DEXTER FOLDER COMPANY

28 WEST 23rd STREET, NEW YORK

(Distributors for Cleveland Folding Machines)

CHICAGO CLEVELAND PHILADELPHIA ST. LOUIS BOSTON
SAN FRANCISCO, H. W. Brintnall Co. DALLAS, E. G. Myers TORONTO, Toronto Type Foundry
ATLANTA, Dodson Printers Supply Co.

KREOLITE



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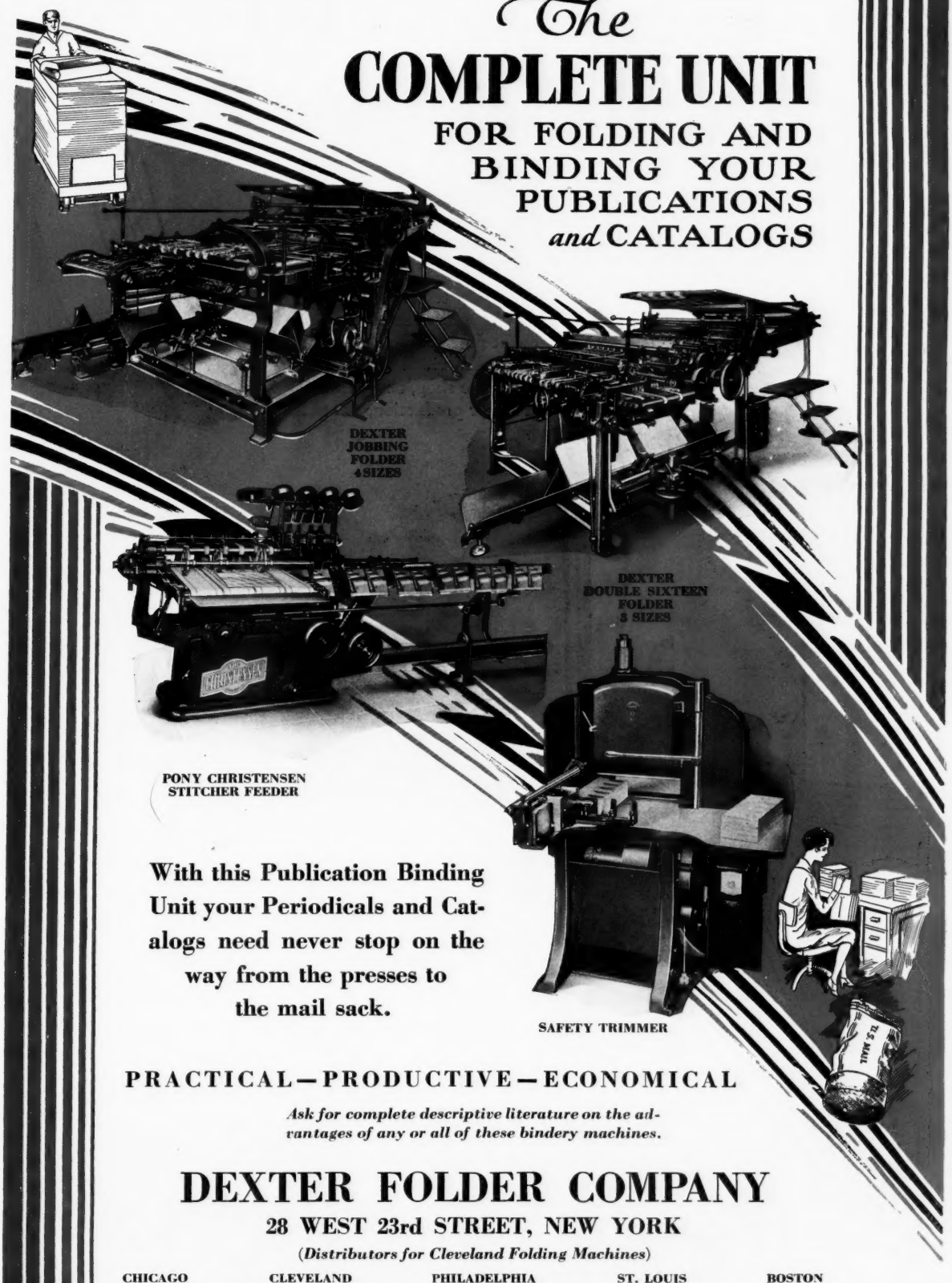
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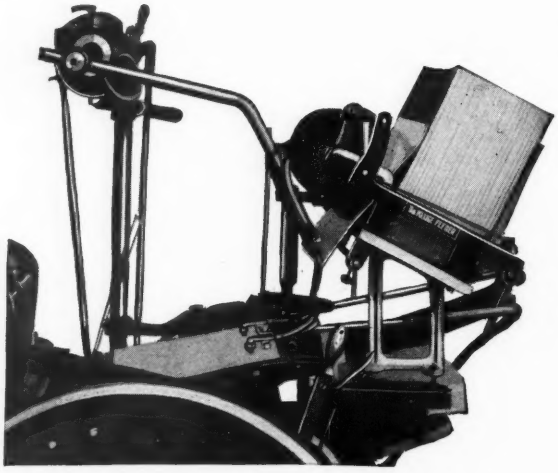
CHICAGO CLEVELAND PHILADELPHIA ST. LOUIS BOSTON
SAN FRANCISCO, H. W. Brintnall Co. DALLAS, E. G. Myers TORONTO, Toronto Type Foundry
ATLANTA, Dodson Printers Supply Co.

BRANDTJEN & KLUGE, INC.

The Jack-of-all-Jobs!

Considering the great variety of work passing through the hands of an average printer in the course of a year, it is no wonder that so many find it a hopeless job to endeavor to keep pace with supposed requirements in the matter of suitable equipment for the different classes of work handled.

The remedy for this situation is to concentrate on that type of equipment which will most efficiently handle the largest proportion of work at the lowest possible cost. This means the KLUGE-equipped platen press, which will profitably execute any job that comes into the shop, size permitting, giving the printer higher and better production, at reduced



overhead and the lowest possible upkeep cost, on ninety per cent of his work.

The KLUGE AUTOMATIC FEEDER is accepted among thousands of printers as the Jack-of-all-Jobs because of its versatility. Testimonials are received daily telling us of the many different types of work satisfactorily handled by the KLUGE — most of which could not be profitably handled on any other machine and some of them so unusual as to be almost beyond credence. Ask our nearest branch to show you.

* * *

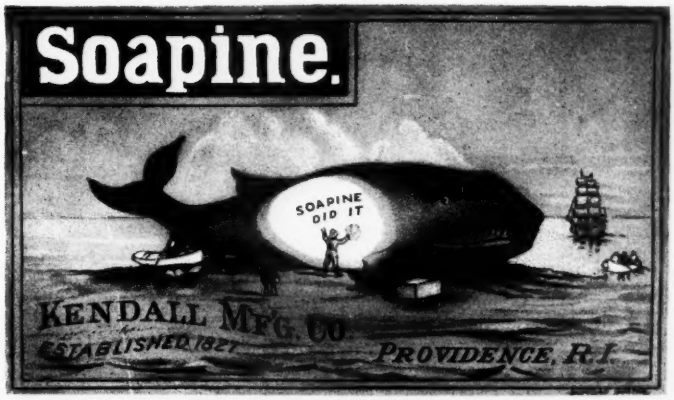
Branches with Operating Exhibits:

Atlanta, 86 Forsyth St., S.W. Detroit, 1051 First St. Philadelphia, 235 N. 12th St.
Chicago, 733 S. Dearborn St. St. Louis, 2226 Olive St. Los Angeles, 324 E. 3rd St.
Dallas, 217 Browder St. New York, 77 White St. San Francisco, 881 Mission St.
CANADA: Toronto Type Foundry Co., Ltd.

ST. PAUL, MINNESOTA, U. S. A.

American History of Advertising . . No. 8

YEAR
1900



Courtesy of the Kendall Manufacturing Co.

The Gay Nineties

Jingles, slogans, and trademarks

THE close of the Nineteenth and beginning of the Twentieth Century was a time particularly rich in advertising development. Many important business and economic lessons were learned which remain our heritage. Experience has always been the powerful teacher.

That was a period of advertising slogans and jingles. Then began a realization of the power of continuous and repetitive advertising, and of the power of trademarks, many of which are still being used today. Pictorial value was accepted, and illustrations were large and plentiful.

Advertisers learned the meaning of supply and demand. Pyschology in advertising made its entry, as witnessed by the many treatises published on that subject in the 1890's.



WESTVACO QUALITY

A WESTVACO SURFACE FOR EVERY PRINTING NEED

Copyright 1930 West Virginia Pulp & Paper Company

See reverse side for LIST OF DISTRIBUTORS

The MILL PRICE LIST *Distributors of*
WESTVACO MILL BRAND PAPERS

ATLANTA, GA. The Chatfield Paper Corporation
29 Pryor Street, N. E.

AUGUSTA, ME. The Arnold-Roberts Co.

BALTIMORE, MD. Bradley-Reese Company
308 W. Pratt Street

BIRMINGHAM, ALA. Graham Paper Company
1726 Avenue B

BOSTON, MASS. The Arnold-Roberts Co.
180 Congress Street

BUFFALO, N. Y. The Union Paper & Twine Co.
Larkin Terminal Building

CHICAGO, ILL. West Virginia Pulp & Paper Co.
35 East Wacker Drive

CINCINNATI, O. The Chatfield Paper Corporation
3rd, Plum and Pearl Streets

CLEVELAND, O. The Union Paper & Twine Co.
116-128 St. Clair Avenue, N. W.

DALLAS, TEXAS Graham Paper Company
1001-1007 Broom Street

DES MOINES, IA. Carpenter Paper Co. of Iowa
106-112 Seventh Street Viaduct

DETROIT, MICH. The Union Paper & Twine Co.
551 East Fort Street

EL PASO, TEXAS Graham Paper Company
201-203 Anthony Street

HOUSTON, TEXAS Graham Paper Company
2302-2310 Dallas Avenue

KANSAS CITY, MO. Graham Paper Company
332-336 W. 6th St. Traffic Way

MEMPHIS, TENN. Graham Paper Company
11 Nettleton Avenue

MILWAUKEE, WIS. The E. A. Bouer Company
175-185 Hanover Street

MINNEAPOLIS, MINN. Graham Paper Company
607 Washington Avenue, South

NASHVILLE, TENN. Graham Paper Company
222 Second Avenue, North

NEW HAVEN, CONN. The Arnold-Roberts Co.
147-151 East Street

NEW ORLEANS, LA.
Graham Paper Company
222 South Peters Street

NEW YORK, N. Y. West Virginia Pulp & Paper Co.
230 Park Avenue

OKLAHOMA CITY, OKLA. Graham Paper Company
106-108 E. California Avenue

OMAHA, NEB. Carpenter Paper Company
Ninth and Harney Streets

PHILADELPHIA, PA. W. Virginia Pulp & Paper Co.
Public Ledger Building

PITTSBURGH, PA. The Chatfield & Woods Co. of Pennsylvania
Second and Liberty Avenues

PROVIDENCE, R. I. The Arnold-Roberts Co.
266 So. Water Street

RICHMOND, VA. Richmond Paper Co., Inc.
201 Governor Street

ROCHESTER, N. Y. The Union Paper & Twine Co.
190 Mill Street

ST. LOUIS, MO. Graham Paper Company
1014-1030 Spruce Street

ST. PAUL, MINN. Graham Paper Company

SAN ANTONIO, TEXAS Graham Paper Company
130 Graham Street

SAN FRANCISCO, CAL. W. Virginia Pulp & Paper Co.
503 Market Street

SPRINGFIELD, MASS. The Arnold-Roberts Co.
42 Hampden Street

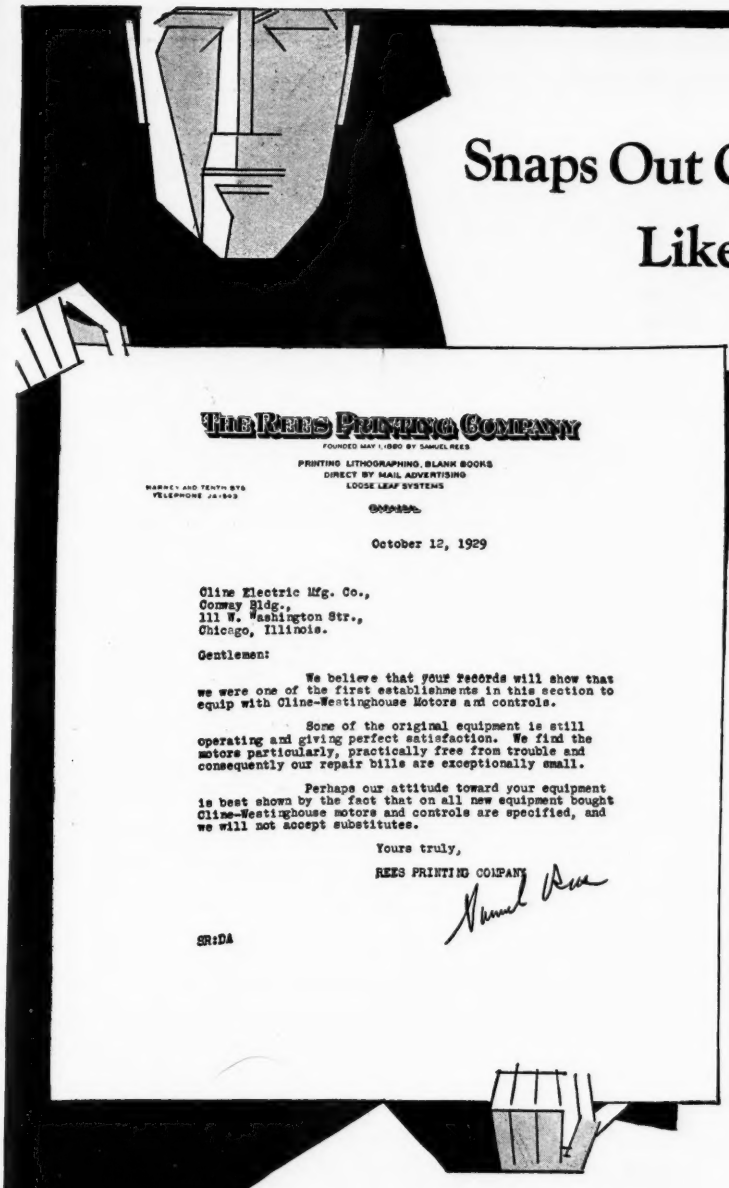
WASHINGTON, D. C. R. P. Andrews Paper Co.
First and H Streets, S. E.

WICHITA, KAN. Graham Paper Company
121 No. Rock Island Ave.



West Virginia Pulp and Paper Co.

Snaps Out Commands Like a West Pointer



THE REES PRINTING COMPANY
FOUNDED MAY 1, 1880 BY SAMUEL REES

PRINTING LITHOGRAPHING, BLANK BOOKS
DIRECT BY MAIL ADVERTISING
LOOSE LEAF SYSTEMS

HARNEY AND TENTH STS
TELEPHONE JA-1543

OMAHA

October 12, 1929

Cline Electric Mfg. Co.,
Conway Bldg.,
111 W. Washington Str.,
Chicago, Illinois.

Gentlemen:

We believe that your records will show that we were one of the first establishments in this section to equip with Cline-Westinghouse Motors and controls.

Some of the original equipment is still operating and giving perfect satisfaction. We find the motors particularly, practically free from trouble and consequently our repair bills are exceptionally small.

Perhaps our attitude toward your equipment is best shown by the fact that on all new equipment bought Cline-Westinghouse motors and controls are specified, and we will not accept substitutes.

Yours truly,

REES PRINTING COMPANY

SR:DA

With military promptness the Cline Universal Push Button Control puts orders into execution. It will inch the mightiest press along—foreword or backward—run slowly, at full speed, or stop it. Everything a pressman wants. A safety latch feature prevents accidental starting when stopped. Five colored buttons control press movements.

For 25 years the Cline Electric Manufacturing Company has gathered experience in this field. We take pleasure in reprinting letters from some of our satisfied customers who have become wedded to our equipment.



Cline motors and control equipment for:

Newspaper Publishers
Book Binders
Job Printers
Lithographers
Magazine Publishers
Electrotypers
Stereotype Machines
Composing Machines
Paper Box and Carton Manufacturers

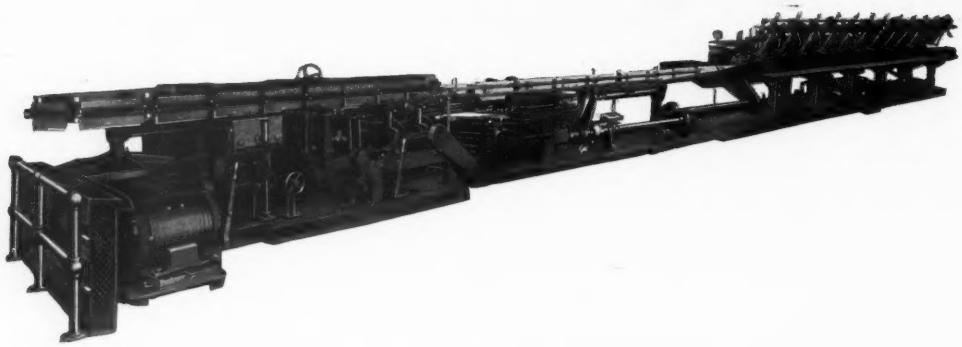
CLINE ELECTRIC MFG. CO.

MAIN OFFICE, CONWAY BLDG., 111 W. WASHINGTON ST., CHICAGO, ILL.

Western Office
First Nat'l Bank Bldg.
SAN FRANCISCO
CALIFORNIA

CLINE ELECTRIC MFG. CO. CHICAGO — CLINE SYSTEM

Eastern Office
Daily News Bldg.
220 East 42nd St.
NEW YORK CITY



A GREAT COMBINATION!

The New Sheridan
GATHERER
Accurate Micrometering.
Specially adapted for handling single sheets.

The New Sheridan
Rotary Counter-Balanced
STITCHER
With its unique method of double stitching.

The New Sheridan
High-Speed **COVERER**
and **BINDER**
New suction cover feeder.
New cover breaker.

Combined In One Unit

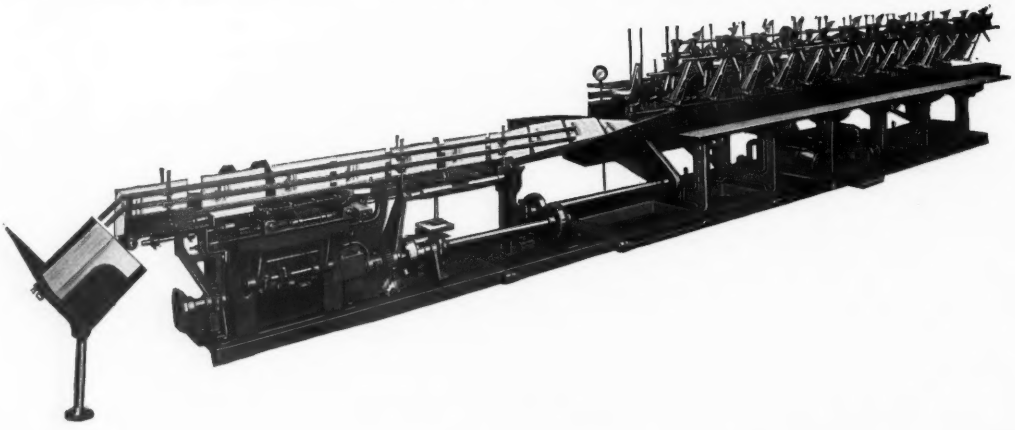
Roller Bearings Throughout
Latest Type Oiling System

The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of ***over 125 books per minute.***

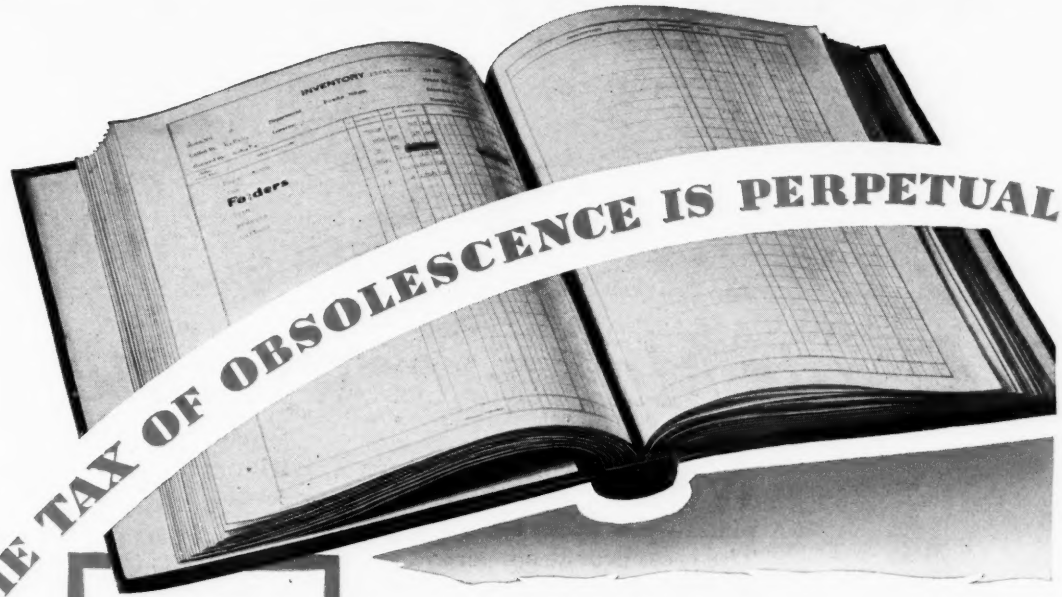
Accurate gathering and jogging, high-grade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

T. W. & C. B. SHERIDAN COMPANY

129 Lafayette Street, New York **550 So. Clark Street, Chicago**



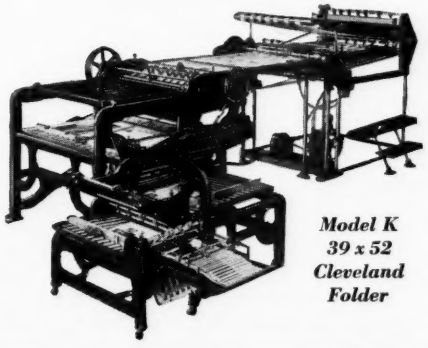
When you write your folders off the books: Consider this~



THE TAX OF OBSOLESCENCE IS PERPETUAL

***The* TEST *of* OBSOLESCENCE**

A machine is obsolete when another machine is built that does a more efficient job.



Model K
39 x 52
Cleveland
Folder

AFTER a decade of service, you write your folders off the books. Paid up in service, they're tax-free—from all but the heavy tax that obsolescence levies! For year after year, as your competitors install modern, faster, more efficient machines, you pay a tax on obsolescence . . . in lost efficiency—lost orders—lost profits. ¶ Modern plants the country over, awake to the heavy tax that obsolescence imposes, are installing Cleveland Folders, the most modern machines the field offers. ¶ For over a score of years, Cleveland Folders have set the pace in speed, in range of folds, and widened the profit margins of thousands of plant owners. ¶ We have a plan for replacing your old equipment with profit-boosting Cleveland Folders. Write us for complete information.

OTHER CLEVELAND MODELS

Model O	Model B	Model M	9 Models in
19 x 25	25 x 38	26 x 40	17 x 22

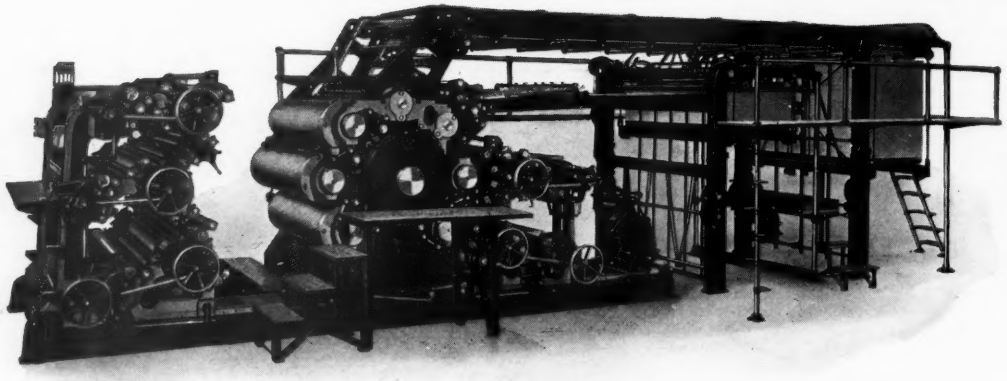
THE CLEVELAND FOLDING MACHINE CO

1929-31 East 61ST Street, CLEVELAND, OHIO

DEXTER FOLDER COMPANY - *Sole Distributors*

NEW YORK - BOSTON - PHILADELPHIA - CHICAGO - ST. LOUIS - CLEVELAND

HARRY W. BRINTNALL CO., SAN FRANCISCO - LOS ANGELES - SEATTLE



The Claybourn Five-Color All-Size Rotary Press with Harris Automatic Feeder and Harris Delivery . . . a *precision* press.

THIS PRECISION BUILT···HIGH SPEED MULTI COLOR PRESS

Cuts Make-ready Time

WHEREVER this Claybourn Precision Press is used with Claybourn perfected plates—practically *no make-ready is needed.* The press provides a perfect printing cylinder and surface built to precision standards. The plates are finished and proofed to print *exactly* before they enter the press room.

Used with ordinary plates this Claybourn Precision Press *cuts make-ready time*—because of its true cylinders and surfaces.

In addition, it prints five full colors. It handles 3,000 sheets per hour and upwards—in sizes up to 46¼x71. It brings new speed, accuracy, and economy to multi-color printing, eliminates expensive, wasteful hours of make-ready and slow runs. Printers in various parts of the country are using it to cut production costs — to gain a preferred position when bidding on competitive work.

Precision High-Speed Multi-color Presses

Sheet Feed **— All Size Rotary Built in 1, 2, 3, 4 and 5 colors.**

Roll Feed **— All Size Rotary Built in 1, 2, 3, 4 and 5 colors.**

Also Cylinder Grinding and Grooving—Ink Mixers—Patent Base—Chases—Hooks.

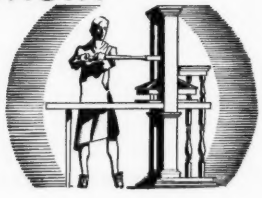
New York Sales Office:
1517 Printing Crafts Building
461 Eighth Avenue

Write for complete information.

CLAYBOURN PROCESS CORPORATION

Originators of Precision Printing and Plate Making Machinery

MILWAUKEE — WISCONSIN



GUARANTEE

The best possible guarantee for printing roller performance is the reputation of the roller manufacturer. When that reputation has stood for leadership for 81 years it has more meaning than any amount of printed words can convey. Bingham Rollers carry the guarantee that only so many years of leadership can give.

FIFTEEN FACTORIES

CHICAGO
636-720 SHERMAN ST.

CLEVELAND	**ATLANTA**	**DALLAS**
1432 HAMILTON AVENUE	274-6 TRINITY AVE., S. W.	1310 PATTERSON AVENUE
DES MOINES	**DETROIT**	**INDIANAPOLIS**
1025 WEST FIFTH STREET	4391 APPLE STREET	629 SO. ALABAMA STREET
KALAMAZOO	**KANSAS CITY**	**MINNEAPOLIS**
223 W. RANSOM STREET	706-708 BALTIMORE AVENUE	721-723 FOURTH STREET
NASHVILLE	**PITTSBURGH**	**ST. LOUIS**
911 BERRYHILL STREET	88-90 SOUTH 13TH STREET	514-516 CLARK AVENUE

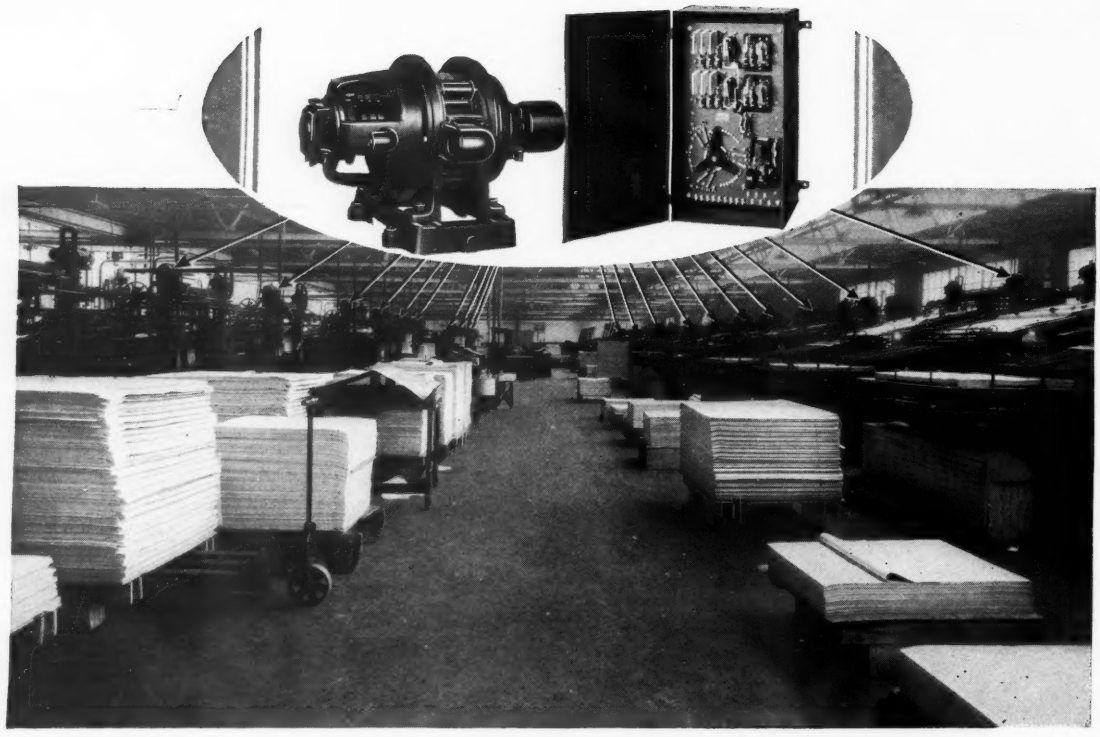
SPRINGFIELD, OHIO
COR. EAST AND HARRISON ST.

CINCINNATI
1915 RACE ST.

Composition Rollers
Cloth-Covered Rollers
Non-Meltable Rollers
Rubber Rollers
Lithograph Rollers
Offset Rollers

SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
PRINTERS' ROLLERS

FOR EIGHTY-ONE YEARS BINGHAM'S RELIABLE PRINTERS' ROLLERS



Standard Equipment at the American Book Company

IN 1922, the American Book Company, internationally famous book manufacturer, moved to its great new plant at Bloomfield, N. J., changed over from direct to alternating current, and intrusted all its power requirements to G-E Motorized Power.

As early as 1895, when it began to print books in a large plant at Washington Square, New York City, this company instituted a policy of "nothing but the best"—a fundamental reason for its successful growth. In 1922, when the change in plants was made, G-E motors and controllers were selected—and eight years of remarkable performance has emphasized the soundness of this selection.

Each year sees more book and job plants intrusting their presses and auxiliary equipment to G-E Motorized Power. It's sound business to call up your nearest G-E office before ordering anything electric for your plant.

Motorized Power
—fitted to every need

200-388

JOIN US IN THE GENERAL ELECTRIC PROGRAM, BROADCAST EVERY SATURDAY EVENING ON A NATION-WIDE N.B.C. NETWORK

GENERAL ELECTRIC

SALES AND ENGINEERING SERVICE IN PRINCIPAL CITIES

WORTHY ARTESIAN BOND



EACH year, messages carried on Artesian Bond result in new business far more valuable than cargoes which the galleons of old Spain brought from new lands.

It is easy to understand why Artesian Bond is such a fine paper. Good water must be used to make good paper—Artesian Bond is proof of that. Year after year, the spring water used in its production is uniform in clarity, chemical content, and temperature. Artesian Bond always has a clean color, unusual strength, and even texture. Artesian Bond comes ready to use. It is loft-dried—hand-sorted—liberal in rag content.

Write for samples and prices.



ALLENTOWN, PA.
Lehigh Valley Paper Co.
Division S. Walter, Inc.
BALTIMORE, MD.
The Baxter Paper Co., Inc.
BOSTON, MASS.
Stimpson & Company, Inc.
W. C. Dodge Paper Co.
CHICAGO, ILL.
Midland Paper Company
Moser Paper Company
CINCINNATI, O.
The Johnston Paper Co.
DES MOINES, IA.
Western Newspaper Union
DULUTH, MINN.
Duluth Paper & Specialties Co.
FARGO, N. DAK.
Western Newspaper Union
FORT WAYNE, IND.
Western Newspaper Union
FORT WORTH, TEXAS
Tayloe Paper Co.
HOUSTON, TEXAS
L. S. Bosworth Company
LIMA, OHIO
Frederick Paper & Twine Co.
LINCOLN, NEBR.
Western Newspaper Union
LITTLE ROCK, ARK.
Western Newspaper Union
LOS ANGELES, CALIF.
Fred H. French Paper Co.
MADISON, WIS.
Madison Paper Company
MENASHA, WIS.
Yankee Paper & Specialty Co.
MILWAUKEE, WIS.
Allman-Christiansen Paper Co.
MINNEAPOLIS, MINN.
Wilcox-Mosher Leffholm Company
MONTGOMERY, ALABAMA
Mercantile Paper Co.
NASHVILLE, TENN.
Clements Paper Co.
NEWARK, N. J.
Lewmar Paper Co.
NEW YORK, N. Y.
A. M. Capen's Sons, Inc., (Export)
Forest Paper Co., Inc.
Paul E. Vernon & Co.
OAKLAND, CALIF.
General Paper Co., Tribune Tower
OMAHA, NEBR.
Western Paper Co.
PHILADELPHIA, PA.
E. Latimer, Jr.
RICHMOND, VA.
Cauthorne Paper Company
SALT LAKE CITY, UTAH
Western Newspaper Union
SAN FRANCISCO, CALIF.
General Paper Co.
SIOUX CITY, IA.
Western Newspaper Union
SPOKANE, WASH.
John W. Graham & Co.
ST. PAUL, MINN.
F. G. Leslie Paper Co.
TACOMA, WASH.
Standard Paper Company
YORK, PA.
Andrews Paper House
Division S. Walter, Inc.

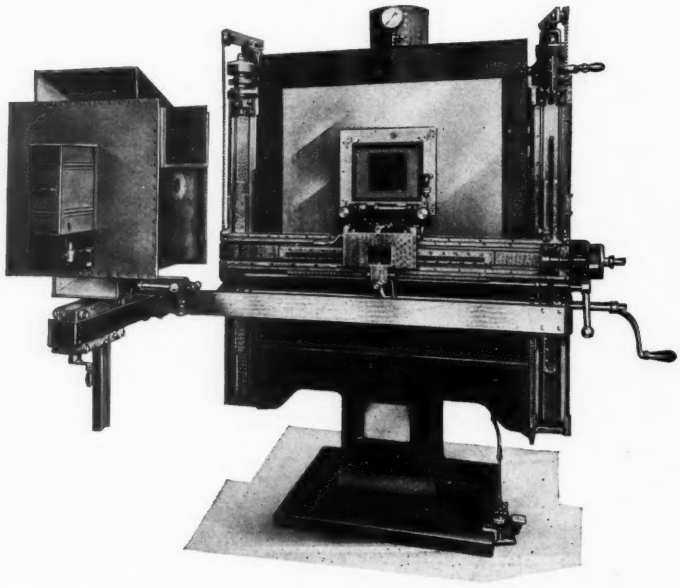


WHITING-PLOVER PAPER COMPANY, Stevens Point, Wis.

At Last!

A COMPLETE PLATE MAKING EQUIPMENT ECONOMICALLY UNITED THE ECONOGROUP AND AUXILIARIES

"4 in 1"



1—Photo-Composing—For making press plates for offset and typographic presses. These machines are equipped with exclusive features producing contact group negatives upon thick or thin glass and for photocomposing prints on thin or thick metal plates, using vacuum pressure.

2—Camera—Doing all the work of any commercial process camera including step and repeat or group negatives.

3—Projecting Machine—Projects enlargement direct to fast sensitized surfaces without the use of condensers.

4—Layout Machine—For squaring, ruling and scribing to accurate dimensions on copy and negatives.

HUEBNER-BLEISTEIN PATENTS COMPANY

Home Office and Factory

344 VULCAN STREET, BUFFALO, N. Y.

Demonstration and Sales Offices

NEW YORK
Printarts Building
228 East 45th St.

CHICAGO
Standard Oil Building
910 So. Michigan Blvd.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Copyright, 1930, by Charles Eneu Johnson and Company

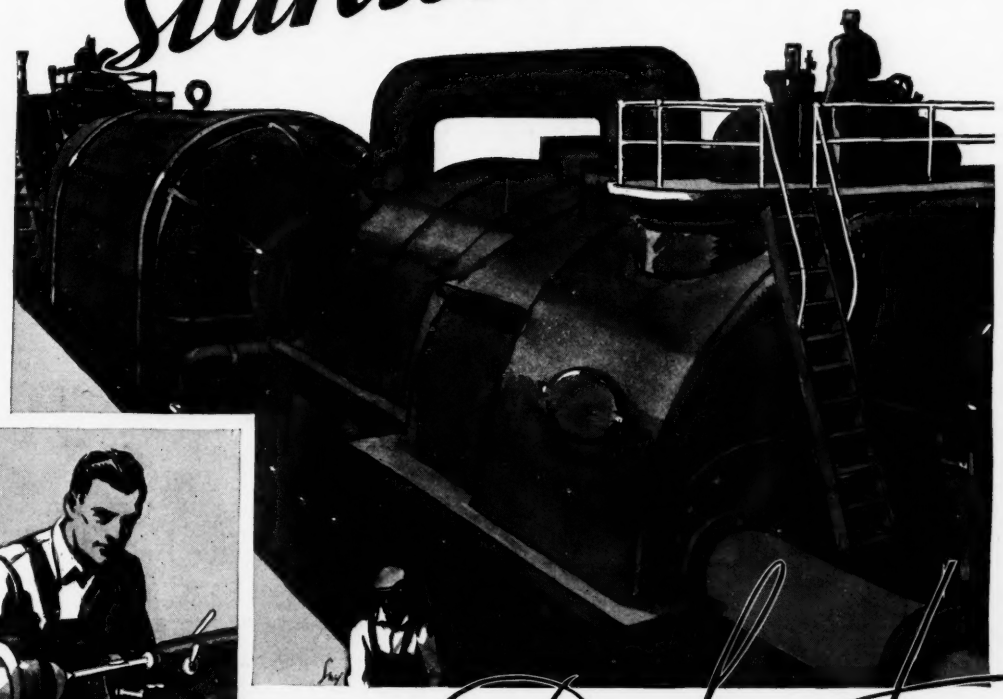


REPUBLIC BLACK

CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA

Branches in All Principal Cities

FROM THE *sturdiest* TURBINE ...





TO THE MOST *Delicate* PRECISION MACHINE

FOR every type and make of industrial equipment, Cities Service is prepared to supply the proper lubricant. Heavy grease for massive gears and bearing surfaces that must carry tremendous loads ... the lightest and purest lubricating oil for delicate precision machines. And in between these two extremes the proper grade of lubricant to meet every specialized industrial requirement.

Wherever moving surfaces come together, at all speeds and at all loads, experts of the Cities Service organization, with their 68 years of petroleum experience, can recommend, authoritatively, the correct lubricant to be used.

Cities Service lubricants are proved in actual service—tested for quality, economy and performance in the great laboratories of industry itself—in the Cities Service organization's own power plants, pumping stations, machine shops. Millions of people depend on Cities Service turbines for light and power. Thousands of homes are heated by gas furnaces made in Cities Service shops where drills, cutting and grinding machinery are Cities Service lubricated. A fleet of tankers sails the seas, its heavy steam machinery lubricated with Cities Service products. A fleet of 4000 motor vehicles depend on Cities Service lubricants for economy and service. Industrial lubrication is as important to Cities Service as it is to *you*—and in solving its own problems, Cities Service has solved *yours*.

A Cities Service engineer will gladly call and give you the benefits of his experience.

CITIES SERVICE OIL COMPANY
60 WALL STREET NEW YORK

CITIES SERVICE OILS
ONCE - ALWAYS

Cities Service Radio Concerts, Fridays, 8 P. M., Eastern Daylight Saving Time—WEAF and 33 Stations on a Coast-to-Coast and Canadian Network.

CITIES SERVICE INDUSTRIAL OILS
QUALITY PROVED WHERE IT SHOULD BE PROVED —— IN INDUSTRIAL USE

blazing the trail FOR MODERN ADVERTISING with BAUER TYPE

FOR EXAMPLE: Out of fifty-three modern advertisements in Harper's Bazaar (May issue), thirty were set wholly or in part in the celebrated Bauer faces. In Vogue (June 7th issue) thirty-two pages of the editorial text were set wholly or in part in new Bauer type faces. When style is the important consideration, good taste dictates Bauer type • Bauer types hold first place in the art director's plans, because there is a modern Bauer type face for every advertising need. New type faces frequently are being added to the already interesting list of Bauer successes.

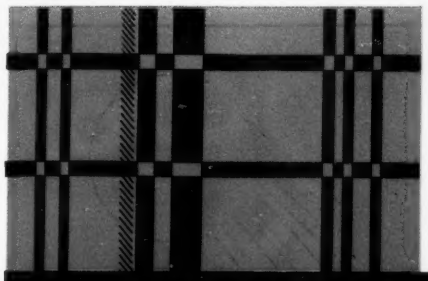
Set in the new Bauer FUTURA OBLIQUE LIGHT. Specimens will be sent upon application

MODERN BAUER TYPE



THE BAUER TYPE FOUNDRY
INCORPORATED
235 EAST FORTY-FIFTH STREET · NEW YORK

Bauer Types are carried in stock by: The Machine Composition Company, 470 Atlantic Avenue, Boston, Mass.; Emile Riehl & Sons, 18 North Sixth Street, Philadelphia, Pa.; Turner Type Founders Company, 1729 East 22nd Street, Cleveland, Ohio; Turner Type Founders Company, 226 North Clinton Street, Chicago, Ill.; Turner Type Founders Co., 516 West Congress Street, Detroit, Mich.; Mackenzie & Harris, Inc., 659 Folsom St., San Francisco, Calif.; or may be ordered through The J. C. Niner Co., 26 South Gay Street, Baltimore, Md.; Pelouze Printers Supply Co., 25 North Twelfth Street, Richmond, Va.; James H. Holt Company, Inc., 261 Court Street, Memphis, Tenn.



THESE MACHINERY WIPING CLOTHS ARE CLEAN . . .

. . . and that *means* clean! Not a smudge or spot on them. No stain or smear. No dirt that may bring disease. Oakleaf Shop Towels are made to wipe machinery, and for no other purpose. They come into your shop as clean, as sanitary, as fresh as the day they left our mills. • And Oakleaf Shop Towels are efficient. Every one of them has been manufactured according to Oakleaf standards. Material is especially selected. Laboratory tests for strength and quality are made constantly. Oakleaf Towels clean every speck of oil, grease and ink from the cuts, type, and rollers — do it thoroughly — in a jiffy. And you'll find nary a pin, button or stray thread in the lot of them! • Another thing. Oakleaf Towels can be washed over and over. That saves you money — just as it has saved money for other houses. We have figures along that line you may not believe. But they're true! You send these towels to the laundry time after time. Strong, tough, durable, they stand up under many washings. • Let us tell you more about these economical, durable, *sanitary* wiping cloths. If you write to any address below, information will be sent to you immediately.

CALLAWAY MILLS, INC., 345 Madison Ave., New York City

J. W. Bearden, *Representing* Callaway Mills, Inc., 7-252 General Motors Bldg., Detroit, Mich.
M. R. Abbott, *Representing* Callaway Mills, Inc. . . 110 Summer St., Boston, Mass.
Ray T. Johnson, *Representing* Callaway Mills, Inc. . . 323 S. Franklin St., Chicago, Ill.

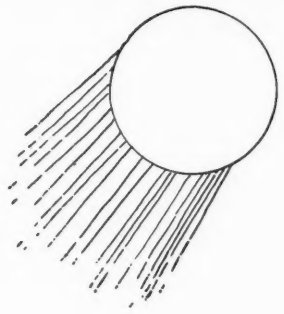
OAKLEAF MILLS, Southern Sales Office, La Grange, Ga.

West Coast Distributors — W. A. Ballinger & Company

164 Townsend Street, San Francisco, Cal.
923 East Third Street, Los Angeles, Cal.
95 Connecticut Street, Seattle, Wash.

CALLAWAY MILLS, INC.

Free Yourself from "Hot Weather" Roller Troubles



IDEAL *Typographic Rollers*

Made by a patented process of vulcanized vegetable oils.

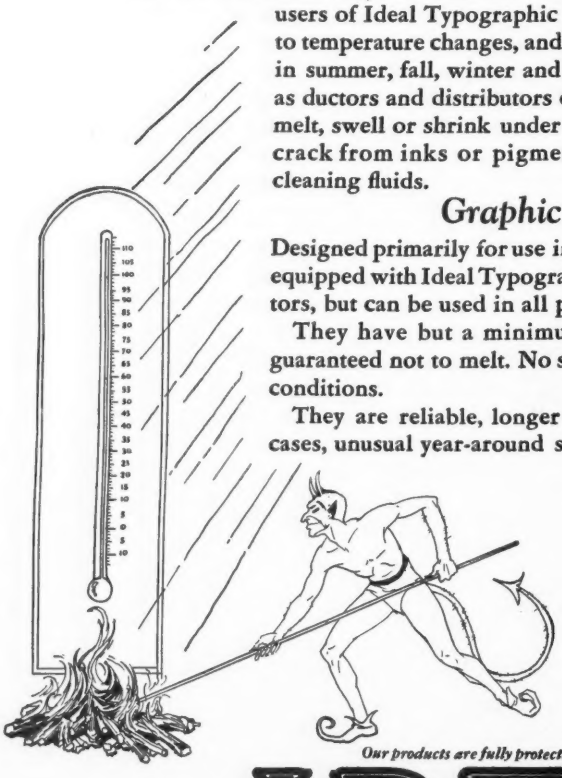
The heat and humidity of midsummer are troubles of the past for users of Ideal Typographic Rollers. They are immune to temperature changes, and operate truly and efficiently in summer, fall, winter and spring on any press. Used as ductors and distributors on all presses, and will not melt, swell or shrink under any press speed. Will not crack from inks or pigments and are unaffected by cleaning fluids.

Graphic Rollers

Designed primarily for use in form position on presses equipped with Ideal Typographic Ductors and Distributors, but can be used in all positions.

They have but a minimum of shrinkage, and are guaranteed not to melt. No softening danger under any conditions.

They are reliable, longer lived, rendering, in most cases, unusual year-around service.



The Ideal Roller & Manufacturing Company maintains a very complete laboratory and will be pleased to cooperate with printers in working out any special roller or printing problems they may have.

Lithographic Rollers

Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking-in or scraping.

Typographic Rollers

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.

Graphic Rollers

Molded from gelatinous composition principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt. IDEAL News Graphic Rollers are especially made for high speed newspaper presses.

Process Rollers

Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

Our products are fully protected by United States Patents

IDEAL

(TRADE MARK REG. U. S. PATENT OFFICE)

Rollers

IDEAL ROLLER AND MANUFACTURING CO.

General Offices and Plant No. 1
2512 W. 24th Street, Chicago, Illinois

Plant No. 2: 22nd Street and 39th Avenue
Long Island City, New York



This Book FREE

Sole Selling Agents

The International Printing Ink Corporation

Successor to THE AULT & WIBORG COMPANY
PHILIP RUXTON, INCORPORATED
THE QUEEN CITY PRINTING INK COMPANY

The Diamond Power Cutter Keeps Its Youth . . . . . .

The Diamond Power Cutter may grow old in years, but it stays young in performance. Any machine will give good service at first, but it takes a staunch old master like the Diamond to keep on cutting paper daily at a lively clip, and at the same time holding down your upkeep costs.

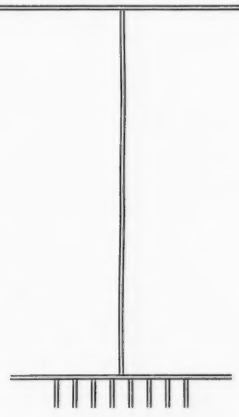
You'll like the Diamond Power Cutter the first time you use it—you'll readily recognize its many merits that make for safety, accuracy, and speed. But you'll appreciate its value more and more as day in and day out, year after year, it does its work with nimble precision, free from costly errors—free from excessive maintenance and power costs.

Fine materials—exceptional workmanship—simplicity of design . . . these features account for the amazing long life of the Diamond Power Cutter. Investigate **now**—See your nearest dealer, or write for illustrated literature today.

The Challenge Machinery Company
Grand Haven, Michigan

Chicago, 17-19 E. Austin Ave. 200 Hudson St., **New York**





"It's a Challenge"



6-53

Not Only QUALITY *But Also* VERSATILITY

THOMSON
Colt's Armory Press

COLT'S ARMORY PRINTING PRESSES, 5-C and 6-C, are unbeatable for *quality* on runs of 1-up, 2-up, or more. Any type of printing, from every-day work to special stock jobs, can be produced profitably with these machines . . . The 6-C, with its removable steel platen plate and extra strength of construction, is also very useful for jobs requiring stamping, dieing out, or cutting and creasing. The versatility of this machine is a profitable feature well worth your careful consideration . . . Write for a call from our representative.



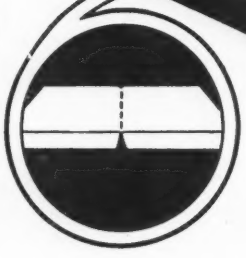
COLT'S ARMORY PRINTING PRESS
14″ x 22″ Inside Chase

THOMSON-NATIONAL PRESS COMPANY, INC., FRANKLIN MASSACHUSETTS

NEW YORK: 461 Eighth Avenue CHICAGO: 343 So. Dearborn Street

AD 5

STRENGTH
FLEXIBILITY







FOLD-SEWING

A flexible type of sewing. Maximum flexibility at the complete sacrifice of strength. Pages soon tear in the fold and fall out.

STITCHING

Crudely strong. Maximum strength at the complete sacrifice of flexibility. This tight sewing causes pages to tear in opening the volume.

Omco

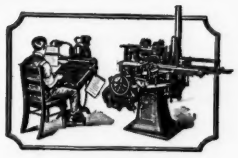
OVERSEWING

The Balanced Sewing

Which combines strength with flexibility. Oversewing is strong enough to outlast the paper in the book. Oversewing is flexible enough to allow free opening without tearing the pages. Demand this permanent sewing in your text books.

OVERSEWING MACHINE CO.

Boston :: Los Angeles



Printers Operating Monotypes Are Prosperous

They are taking advantage of those factors inherent in Monotype operation which enable them to meet the demands of American business for diversified printing of high quality produced at a price satisfactory to the buyer and profitable to the printer.

A Printer Is Known by the Composing Room He Keeps

LANSTON MONOTYPE MACHINE CO.

MONOTYPE BUILDING

Twenty-fourth at Locust Street, Philadelphia, Penna.

SET IN MONOTYPE SANS SERIF SERIES—LIGHT NO. 329, MEDIUM (NEW) NO. 331, BOLD NO. 330, EXTRABOLD (NEW) NO. 332

LIGHT · light · MEDIUM · medium · BOLD · bold · EXTRAbold

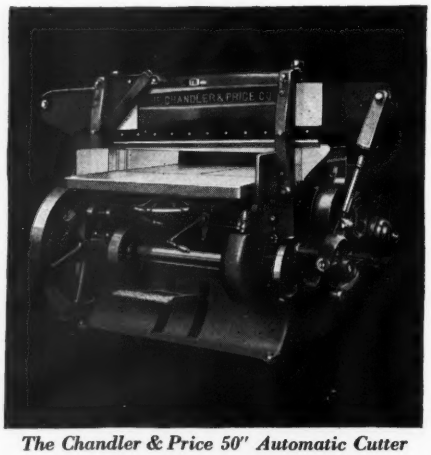


Write your own specification for a paper cutter!

BEFORE you, there's a blank sheet of paper. You are to write your idea of what a modern paper cutter should be, but . . . you are limited to three words!

Hesitate? No! Experience tells you that speed, accuracy and strength are the foundation points of a good cutter. "Speed" to keep pace with giant presses—"Accuracy" to meet modern hairline register —"Strength" to make the investment enduring.

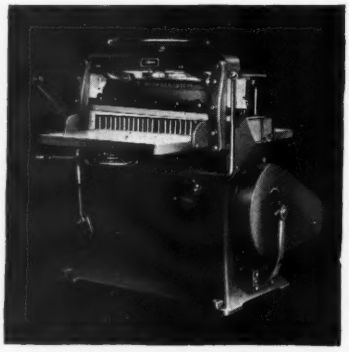
And of course, you'll find all three in C & P paper cutters—plus many other features of safety exclusive to Chandler & Price equipment.



The Chandler & Price 50" Automatic Cutter

In large shops where giant presses keep a steady flow of work moving to the cutting department, you will find Chandler & Price *Automatic* Cutters. In growing smaller shops where work is difficult, time is precious, but the volume is not so staggering, the Chandler & Price *Craftsman* Cutter is king. And in big shops, the Craftsman is often an auxiliary to the C & P Automatic.

There's much more we would like to tell you about Chandler & Price Paper Cutters . . . of design, construction and operating features. They are told—complete—in Bulletins 101 and 102. Ask for copies now.



The Chandler & Price 34½" Craftsman Cutter

THE CHANDLER & PRICE COMPANY

C & P PRINTING PRESSES & PAPER CUTTERS

CLEVELAND, OHIO, U. S. A.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



The trade is delighted
with the new



CROMWELL JUNIOR

TYMPAN SHEET
which we manufacture specially for use on

MIEHLE MILLER
KELLY SIMPLEX
HARRIS BABCOCK

or any other high speed press

Scored here

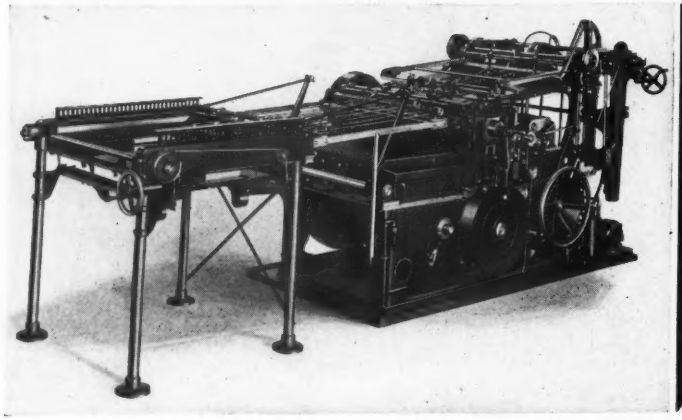
Your Jobber or we ourselves will be glad to give you full particulars

MADE BY
THE

CROMWELL PAPER CO.

WHIPPLE STREET AT 47TH
CHICAGO
U·S·A·

Kelly Automatic No. 1



a complete printing unit

including press, automatic feeder, extension delivery, electric equipment, ready for work immediately after installation.

TESTIMONIAL LETTERS

The press is giving very satisfactory service and we are very well pleased with it. We have produced some extra high-class color and register work with this machine and are especially pleased with the excellent register and the extra heavy inking capacity. In our shop we can always find work for the Kelly Press Department.

— THE BRANDON PRINTING CO
Nashville, Tenn.

❖ ❖ ❖

Its efficient performance and ability to produce profitably should make it especially attractive to prospective purchasers. In our plant it is doing all that you claim it can do and a little more.

— NEWCOMB PRINTING CO., Inc.
New York City

❖ ❖ ❖

We are pleased to state that it is more than living up to the Kelly reputation for economical production on all classes of work. We consider this Kelly the best addition we have ever made to our pressroom.

— INDEPENDENT COMMERCIAL PRINTERS, Inc.
Seattle, Wash.

❖ ❖ ❖

About your No. 1 Kelly Automatic, three things stand out above everything else: (a) The wonderful results we get from a three-roller distribution. (b) The excellence of the automatic feed. (c) The sturdiness of the whole unit.

— THE COMMONWEALTH PRESS
Worcester, Mass.

❖ ❖ ❖

Early in January your new No. 1 Kelly was erected in our plant and has proved in every way entirely satisfactory for our shop. This press takes almost the entire range of our work, and we are highly pleased with its output.

— CAROLINA PRINTING & STAMP COMPANY
Wilmington, N. C.

❖ ❖ ❖

One of the big features of the press in our eyes is that it fills the gap between the smaller automatics on the market and the larger cylinder presses. And when it comes to competition on the work that falls between the two — well, there just isn't any. We can't praise the complete equipment too highly.

— THE P. A. HUTCHISON COMPANY
Scranton, Pa.

❖ ❖ ❖

We are very pleased to advise you that the No. 1 Kelly Press we purchased from you a few months ago has proven most satisfactory to us in every way, and we can highly recommend it as being in a class by itself. We find it exceptionally exact in register, and its high speed and wonderful inking facilities enable us to execute our work in a very able manner and at the lowest cost possible.

— THE GARDEN CITY PRESS
Toronto, Canada

❖ ❖ ❖

Its performance on book and catalog work and school printing, long runs and short runs, has been fully up to your representations and our requirements. The No. 1 has been running constantly since it was installed without any trouble whatsoever.

— ALEXANDER HAMILTON PRINTING COMPANY
Paterson, N. J.

SPECIFICATIONS

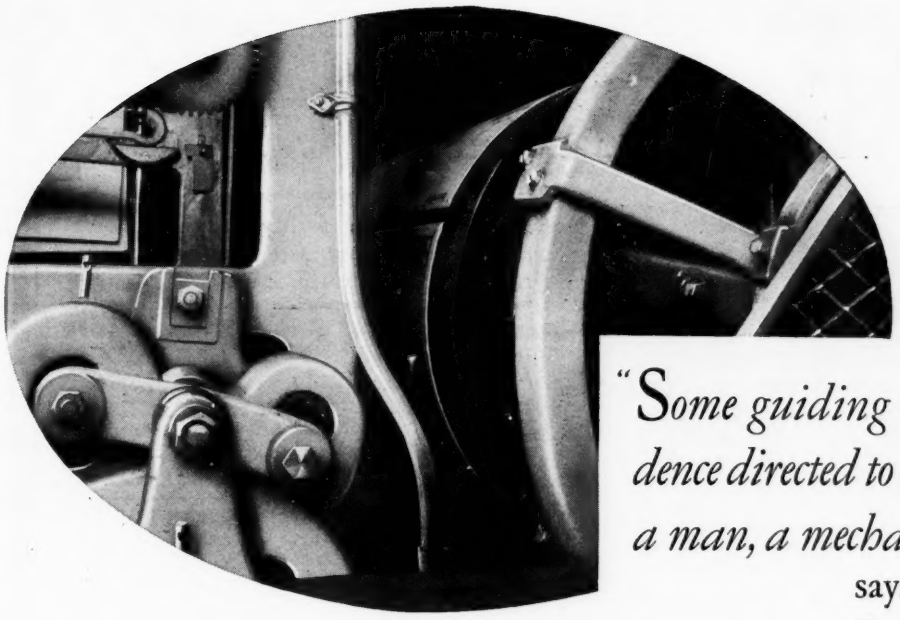
Bed measurement, 25¼ x 28¾ inches; poster chase inside, 22 x 26⅜ inches; floor space, 5 ft. 10 in. x 13 ft. 7 in.; three form rollers cover 17 x 28 inches; two form rollers cover 19¾ x 28 inches; pyramid ink distribution with two vibrators, two rider rollers, ink drum, ink plate, fountain ductor roller; operating speed 2200 to 3600 impressions per hour; net weight 9100 lbs., domestic shipping weight 11,500 lbs.

Sold and Serviced by

American Type Founders Company

Sold also by SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg; CAMCO [MACHINERY] LIMITED, London, England; NATIONAL PAPER AND TYPE COMPANY, Central and South America, Mexico, Cuba, Porto Rico, West Indies

SET IN MEMBERS OF THE BERNHARD GOTHIC FAMILY



"Some guiding hand of Providence directed to our office one day a man, a mechanical engineer"

says

THAD. S. WALLING,
Mechanical Supt.
McGRAW-HILL CO.

FOR years McGraw-Hill Publishing Company had been considerably troubled by offset on the perfecting Web type of press.

Then one day the idea of using an abrasive paper as the tympan or top-sheet was presented by a mechanical engineer.

And as Thad Walling says, "There was something providential about that visit."

Experiments were carried out and the evil of offset was almost eliminated.

They were able to do away with the traveling roll and the expense of it.

Here was practically the beginning of the sensational success of Aloxite Brand Tympan Paper or Top-Sheet. Today, McGraw-Hill is using it on three big Cottrell type Web Presses—most successfully at a distinct saving in labor costs—with a distinct improvement in the quality of work.

This Aloxite Brand Tympan Paper or Top-Sheet does eliminate offset. It presents a surface studded with a myriad of tiny grains—minute points—a surface upon which no inked impression can be made—the surplus ink is sunk between the openings or tiny valleys between the grains.

That is the whole simple principle—plus a special method of coating the grain on a special firm, durable backing.

And remember please that this new idea in a top-sheet does not give any added wear on printing plates.

The life of the sheet of course depends upon the nature of the work. In some plants they get three hundred thousand off one sheet. After a run of from fifty to one hundred thousand it is a simple matter to brush the sheet free from surplus ink using naphtha or similar cleaner and it is free, clean, ready for another run.

It cannot be too strongly recommended for use on perfecting presses.

✕ *Sample Working Sheets will be gladly sent for trial in your plant* ✕

ALOXITE BRAND TYMPAN PAPER

REG. U. S. PAT. OFF.

THE CARBORUNDUM COMPANY, NIAGARA FALLS, N. Y.

REG. U. S. PAT. OFF.

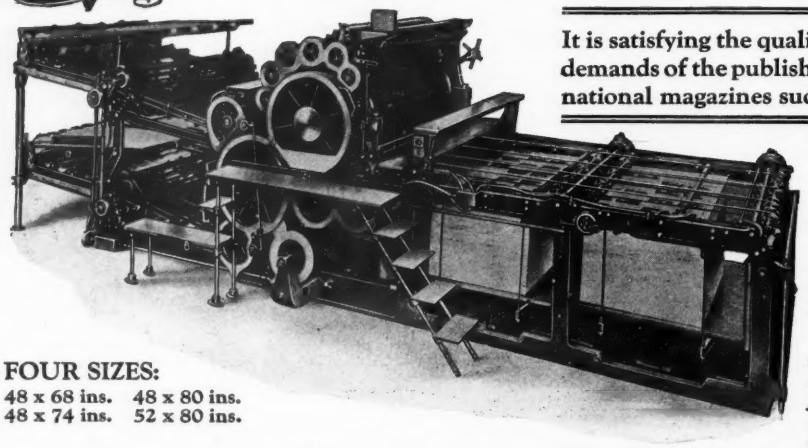
CANADIAN CARBORUNDUM CO., LTD., NIAGARA FALLS, ONT.

SALES OFFICES AND WAREHOUSES IN New York, Chicago, Boston, Philadelphia, Cleveland, Detroit, Cincinnati, Pittsburgh, Milwaukee, Grand Rapids, Toronto, Ont.
The Carborundum Co., Ltd., Manchester, England Deutsche Carborundum Werke, Reisholz bei Dusseldorf, Germany

(CARBORUNDUM AND ALOXITE ARE REGISTERED TRADE MARKS OF THE CARBORUNDUM COMPANY)

UPM KIDDER

Two-Sheet Rotary



It is satisfying the quality and production demands of the publishers of outstanding national magazines such as:

Vogue • Life

National Geographic

Country Life

World's Work

and others.

It is equally successful in a wide range of commercial printing.

FOUR SIZES:
48 x 68 ins. 48 x 80 ins.
48 x 74 ins. 52 x 80 ins.

U. P. M.-KIDDER PRESS CO., INC.

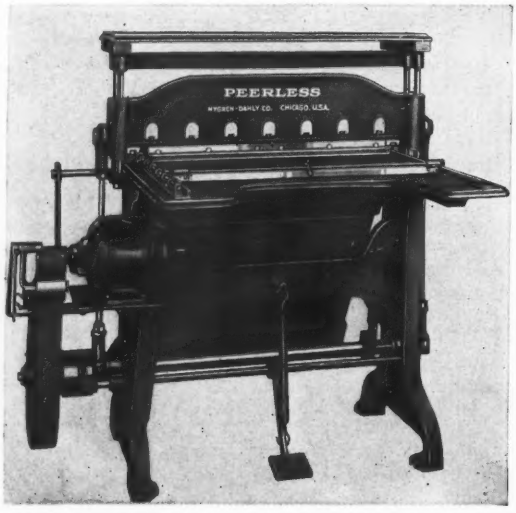
UNITED PRINTING MACHINERY COMPANY • • KIDDER PRESS COMPANY

Canadian Office TORONTO

Headquarters and Factory at Dover, N. H.
Chrysler Building, NEW YORK, 42d St. and Lexington Ave.

Fisher Building CHICAGO, ILL.

A Truly Interchangeable Die Unit



THE Peerless Round Hole Perforating Machine contains an Interchangeable Die Unit that can be replaced in your own plant and by your own workmen.

The unit is complete with an inlaid hardened steel die plate, a steel stripper, a steel pin holder and semi-hardened steel pins.

The machine is built with double bearings for each side of the perforating head.

Equipped with feed gauge and receiving box it has a large productive capacity at a very small up-keep cost.

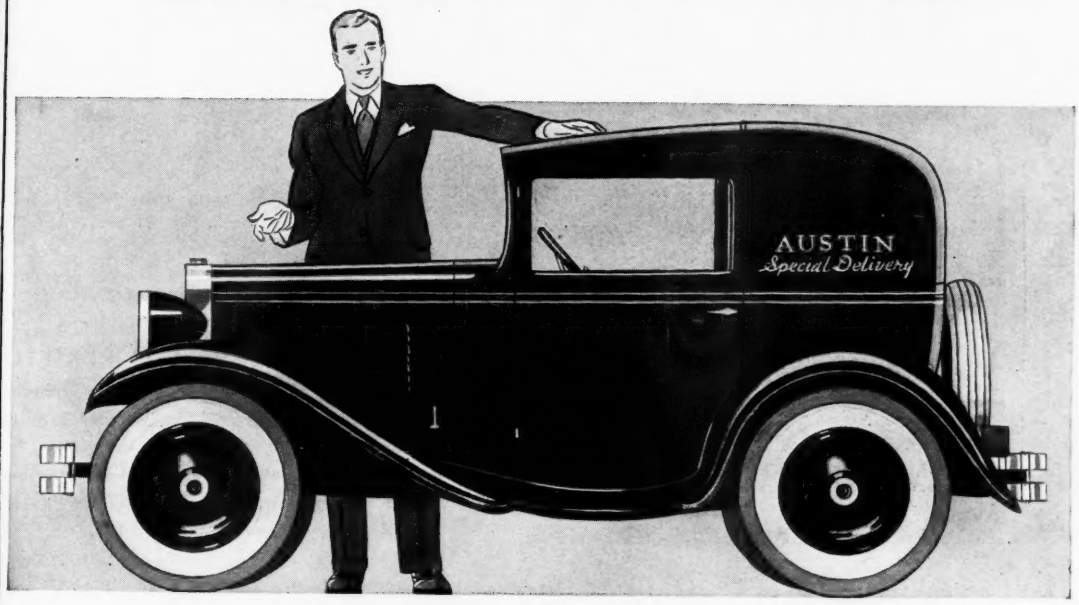
We also manufacture Rotary Slot Perforating Machines, Punching Machines, Paging and Numbering Machines.

NYGREN-DAHLY COMPANY

218-230 N. Jefferson Street, Chicago, Illinois

bantam delivery

Slashes the cost !



Let the figures speak for themselves

HERE'S a printer's devil on wheels that will speed up your copy and proof service, and save you a lot of money on job-press deliveries.

Less than three-quarters of a cent a mile pays for the bantam Austin's gas, oil, and tires. Forty miles on a gallon of gas, and twenty to forty thousand on a set of tires are the facts of its performance. Its smartness is a credit to your shop. Its speed, getaway and easy handling in traffic will add to your reputation for quick service.

Used in connection with a large truck, the Austin pays its own way in the expensive big truck mileage and depreciation it saves. Eight years of proud performance attest the reliability of its design. It has four-wheel brakes and all necessary equipment.

List price of the car is $445 f. o. b. factory. Send in the coupon for the specifications and full description.

THE AMERICAN
Austin

AMERICAN AUSTIN CAR CO., INC., IP-830
7300 Woodward Ave., Detroit, Mich.

Gentlemen: Please send me the facts about the American Austin Bantam Delivery Car.

Name_____

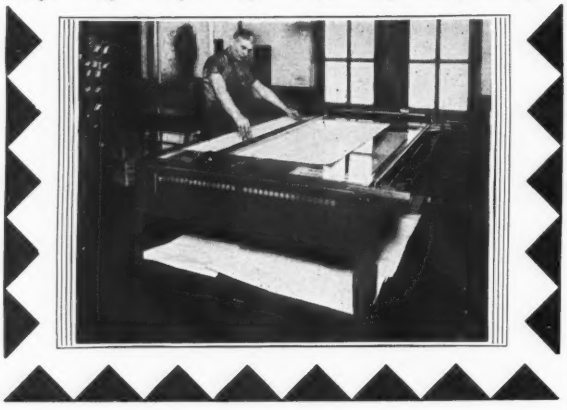
Address_____

"The most efficient that has ever been produced"

The Craftsman

***Geared* Line-up Table**

J. J. Little & Ives Company



The Precision Gauge of Printing Quality in Representative Plants Everywhere will prove an Asset in YOUR Plant

With The CRAFTSMAN you will find possible a degree of efficiency in line-up and register, two of the most vital functions in printing, that cannot be attained by any other means.

You will also be able to cut the cost of these operations to such an extent with The CRAFTSMAN that its installation will prove a profitable investment rather than an expense.

Let us show you how it is easily possible to pay for a CRAFTSMAN GEARED LINE-UP TABLE out of the savings in press waiting time you can effect with it. Send for "EVIDENCE." A line to any of our offices will bring it.

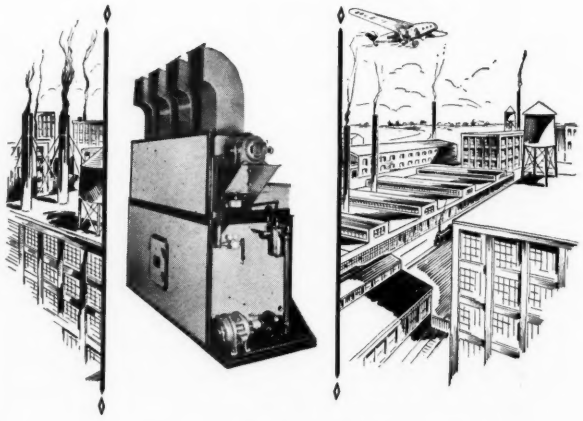
CRAFTSMAN
Line-up Table Corporation

Makers of the World's Leading Line-up Device for Printers and Lithographers

49 River Street, Waltham, Mass.

Eastern Office: **461 Eighth Ave., New York City**
Western Office: **608 So. Dearborn St., Chicago**
Sole Distributors for Canada: **Toronto Type Foundry Co., Ltd.**

KROY AIR-CONDITIONING UNIT



> > > THE EXPERIENCE

gained in pioneering the Unit principle of Air-Conditioning and in manufacturing all types of units is a guarantee that every Kroy Air-Conditioning installation is correct in design and principle. Kroy Units are easy to install and economical in operation. They provide maximum flexibility and 100% salvage value. In fact, a Kroy Air-Conditioning installation insures the utmost in efficiency, economy, serviceability and satisfaction for the user . . . It is not strange, therefore, that a list of users of Kroy Air-Conditioning equipment reads like a roster of the nation's leaders in every industry where Air-Conditioning equipment is used.

YORK HEATING & VENTILATING CORP.
1553 Sansom Street
Philadelphia

SOME USERS

DuPont
Spencer Printing
N. Y. World
International Playing Card
Roger Williams
Foxboro Company
Peerless Lithographing
Theodore Schmidt
Pond-Ekberg
Buckingham Routh
U. S. Playing Card

YORK HEATING & VENTILATING CORPORATION also manufactures Heat-Diffusing Units, Kroy Air-Cooling Units, Kroy Unit Heaters and Super-Fin Fan Blast Radiation

FREE — send the coupon NOW for a generous sample of

PHENOID
TRADE MARK

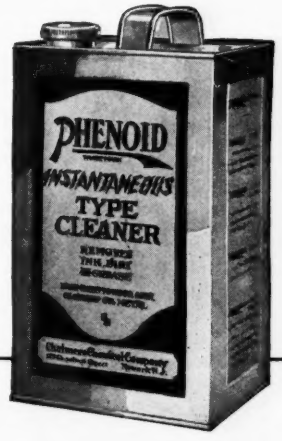
the instantaneous type cleaner that is far superior to any other

We are only too glad to send you entirely free of charge a good-size trial can of Phenoid Instantaneous Type Cleaner, because we know that you will never want to get along without it again.

For there is nothing like Phenoid for cleaning fresh or hard-caked ink from line cuts, halftones, fountains, and all parts of the press or the job. Absolutely greaseless. Pour some on paper. Leaves no stain. That's proof. Invaluable for gravure work.

Phenoid is used by printers of all kinds—from the big metropolitan newspapers all the way down to the smallest country print shops.

Get your free sample can now and learn why. Please attach the coupon to your business letterhead.



Use Phenoid just once and you will wonder how you ever got along without it

Chalmers Chemical Company
123 Chestnut St., Newark, N. J.

Gentlemen:

Please send me entirely free of charge a generous sample can of Phenoid Instantaneous Type Cleaner.

Name.....

Address.....

BABCOCK

MODERN FLAT-BED PRESSES
HIGH-SPEED AUTOMATICS
TWO-COLOR SHEET-FED ROTARY
CUTTERS AND CREASERS

New printed matter on all these machines, including eleven new folders on Babcock's Fifteen Features, will be sent on request.

The Babcock Printing Press Manufacturing Company
460 West 34th Street, New York

Sold in the United States and British Columbia by
American Type Founders Company
Branches in Principal Cities



Boston Wire Stitcher No. 2

Gauging the thickness of work automatically adjusts all parts

BOSTON Wire Stitchers, Staple Binders, Wire, Staples and Parts carried in stock by all Selling Houses

BOSTON WIRE STITCHERS

Work may be changed on "Bostons" at will without expert supervision. Feed, cutter, work table and driving mechanism respond in unison to this simple gauging feature

alone have this important time-saving feature. Every "Boston" model was designed to simplify the operator's efforts and to make easy adjustments that are usually troublesome, and in some cases dangerous

GENERAL SELLING AGENT
AMERICAN TYPE FOUNDERS COMPANY

Sold also in Mexico and South America by NATIONAL PAPER AND TYPE COMPANY; in Canada by SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg

SET IN MEMBERS OF THE BERNHARD GOTHIC FAMILY



MODERN PAPER

FOR MODERN ADVERTISING

MODERN advertising technique permits artists to forsake detail for effectiveness. . .sanctions copy that implies more than it explains. . .allows the typographer to treat the margin with as much respect as the message. No wonder then, that paper must be more than a background for illustration and copy. Indeed, it must to an important degree, take the place of illustration and copy, be a definite, integral part of the Message.

The Kamargo Quartette

features four covers thoroughly in the modern conception of all-round usefulness. Here are colors vivid as a leaping flame, delicate as the lights in milady's boudouir Here are textures as suggestive of strength as a steel ingot, as dainty as a platinum brooch. Here is diversity of appeal indeed—yet with the uniform printability and production economy characteristic of all Kamargo products.

Morocco Cover—with the beauty and texture of fine leather.

Gay Head—a duo-mottled stock for messages of smartness and quality.

Ravenna—a laid paper in the Italian tradition, subtley suggestive of character and refinement.

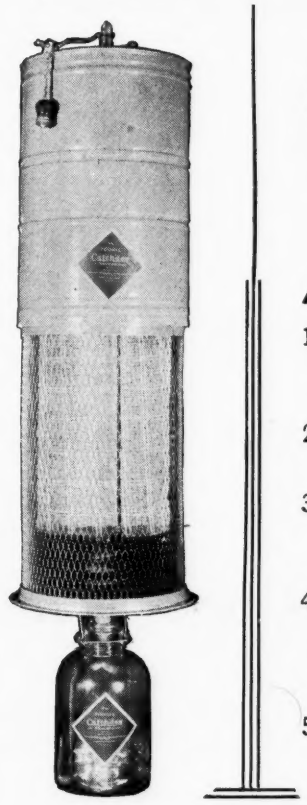
Indian Head—brilliant, practical. economical, for almost every advertising use.

K A M A R G O M I L L S

KNOWLTON BROTHERS ✧ WATERTOWN, NEW YORK

Founded 1808

Announcing a wonderful new and simple invention which reduces the humidity in any plant at a cost of but a few cents a day!



Catchdew

REG U.S PAT OFF

for Dehumidification

A few important features—

1. Reduces and controls excess humidity and maintains proper amount of free oxygen for best working conditions of ink—paper—health.
2. No installation costs—operates on a few cents worth of electricity a day.
3. Requires no plant alterations, and occupies no floor space. Simply suspend from ceiling and plug into your lighting system.
4. Each catchdew unit extracts excess humidity from surrounding space. (6000 cu. ft.) Suitable for installation in any printing or litho. plant, regardless of size or climate.
5. Installed on yearly lease basis with inspection service. You know in advance just what their cost will be to install and operate.

These simple, out-of-the-way, catchdew units are suspended at the proper locations in your plant. The number required depends on the size of rooms and the dryness of air required. Paper and ink troubles resulting from high humidity are eliminated. The moisture extracted from the air is deposited in the glass container by which operation can be observed. CATCHDEW UNITS are no experiment—we will be glad to show letters from well known concerns telling of the satisfaction given, and the results accomplished with catchdew units. These units are installed on a yearly lease basis and serviced. Write for details now; fill in the coupon—clip it out and mail it to us at once.

•

National Humidity Reduction Company, Inc.
Louisville, Kentucky

National Humidity Reduction Co., Inc.
Louisville, Kentucky

Without obligation on your part give us the following information and let us make you a proposition that will astonish you. Tell us how many presses you have_____ and how many square feet of floor space you have in your press room _____.

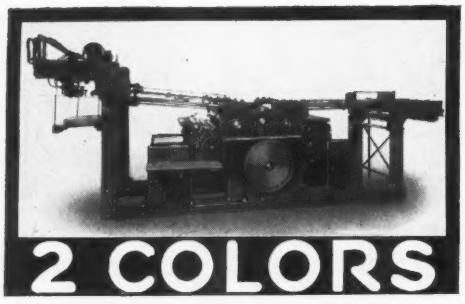
Firm_____

Address_____

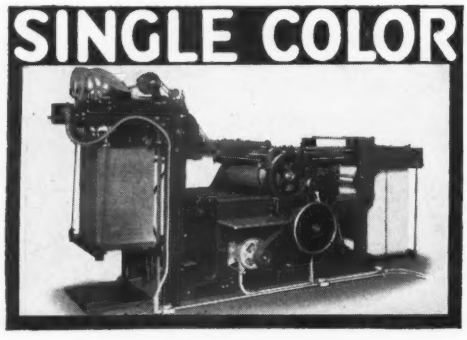
Executive_____

This New Automatic Flatbed

is built in Single and Two Color Models



HARRIS
20 x 26
4 ROLLER
AUTOMATIC FLATBED



THE announcement of any new printing press is interesting if it mentions an improvement over past design.

The cold outlay of money, however, recommends that you purchase the one press which sets a new standard in the industry . . . the one press which produces difficult color work at a rate beyond anything heretofore thought possible for quality results.

This press is the new Harris four roller 20 x 26 automatic flatbed, built in two models . . . two color and single color.

All four form rollers cover the maximum 20 inch form. The speed of the two color is 3000; the single, 3600. The sheet size is 8½ x 11 to 22 x 30. The ink distribution is more than adequate for the heaviest, largest solids. Rugged impressional strength. Inbuilt Harris pile feeder and pile delivery. Chases can be supplied up to 28½ inches. Easy and convenient to operate. Overall dimensions; single color, 12′ 2″ x 6′ 5″; two color, 17′ 2″ x 6′ 9″. Complete with motor equipment.

Whether you are ready to buy or not, you should know about this modern machine. When may a representative call upon you?

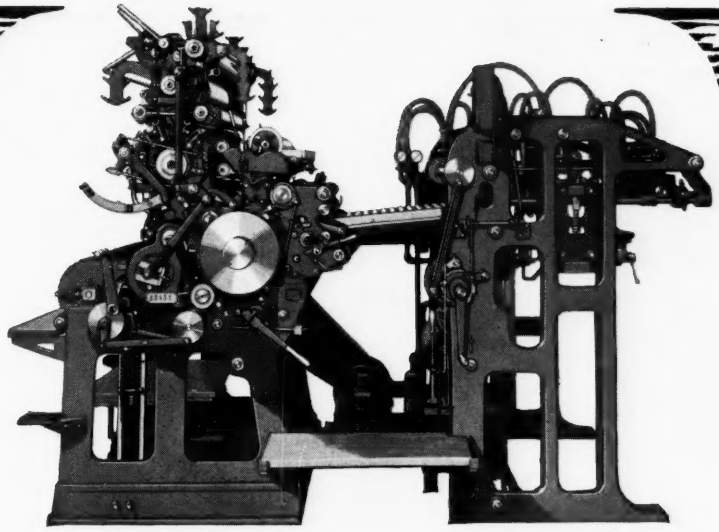
HARRIS-SEYBOLD-POTTER COMPANY
General Offices: CLEVELAND, OHIO
Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton
Factories—Cleveland, Derby, Conn., Dayton.

HARRIS PRINTING PRESSES

HARRIS
SEYBOLD
POTTER

FLATBED LETTERPRESSES
ROTARY LETTERPRESSES
ENVELOPE PRESSES
OFFSET PRESSES
GRAVURE PRESSES
METAL DECORATING PRESSES
PAPER CUTTERS
BOOKBINDING EQUIPMENT

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



MORE OFFSET . . . the kind which this press produces . . . means more direct-by-mail . . . . . .

MANY printers have influenced advertisers to appropriate more money for direct mail advertising.

These are the printers who create attractive direct mail campaigns which are full of ideas, and who produce part of the campaign by offset. Thus, they show the advantages of offset to many advertisers for the first time.

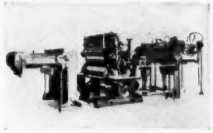
This attractive way to produce direct mail pleases the customer, and increases the market for this kind of advertising.

The new CL Harris 19 x 25 offset press is a profit producer for many of these forward looking printers. It is a 3 point register machine, is fast, extremely accessible, and produces beautiful offset work. It is the machine selected by many printers when they decided to install offset departments.

May a representative describe this compact machine in detail and show you what others are doing with it?



Harris Two Color offset; built in 3 sizes. Single color machines built in six sizes.



Potter Single Color offset built in 3 sizes. Two color machines built in two sizes.

HARRIS - SEYBOLD - POTTER COMPANY

General Offices: ❖ ❖ CLEVELAND, OHIO

Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton

Factories: Cleveland, Derby, Conn., Dayton

HARRIS *offset* PRESSES

HARRIS SEYBOLD POTTER

FLATBED LETTERPRESSES
ROTARY LETTERPRESSES
ENVELOPE PRESSES
OFFSET PRESSES
GRAVURE PRESSES
METAL DECORATING PRESSES
PAPER CUTTERS
BOOKBINDING EQUIPMENT

In The SPOT LIGHT



The "SUPER-FORCE"

A *NEW* TYPOGRAPH

Here's the sure-fire headliner! The Super-Force has won its place in the spot light as the one typograph that gives skip-free performance without the help of any extra attachments. And take note of this. Although each Super-Force carries a money-back guarantee, not one has ever been returned with "skip-trouble."

The Super-Force is a spot light value, too. At $11.00 for the five-wheel model, and $14.00 for the six-wheel, it costs a whole lot less than similar machines requiring extra attachments.

Write in for catalog No. 106—it describes the entire Force line. And keep in mind that our engineers are always ready to help solve your numbering problems.

Note: **The Super-Force is made a special height with a special plunger for use with Levison Metal Bases; use of this combination makes possible extremely close single color numbering with but one impression.**

WM. A. FORCE & CO., *Inc.*

105 Worth St., New York City **180 North Wacker Drive, Chicago, Ill.** **573 Mission St., San Francisco, Calif.**

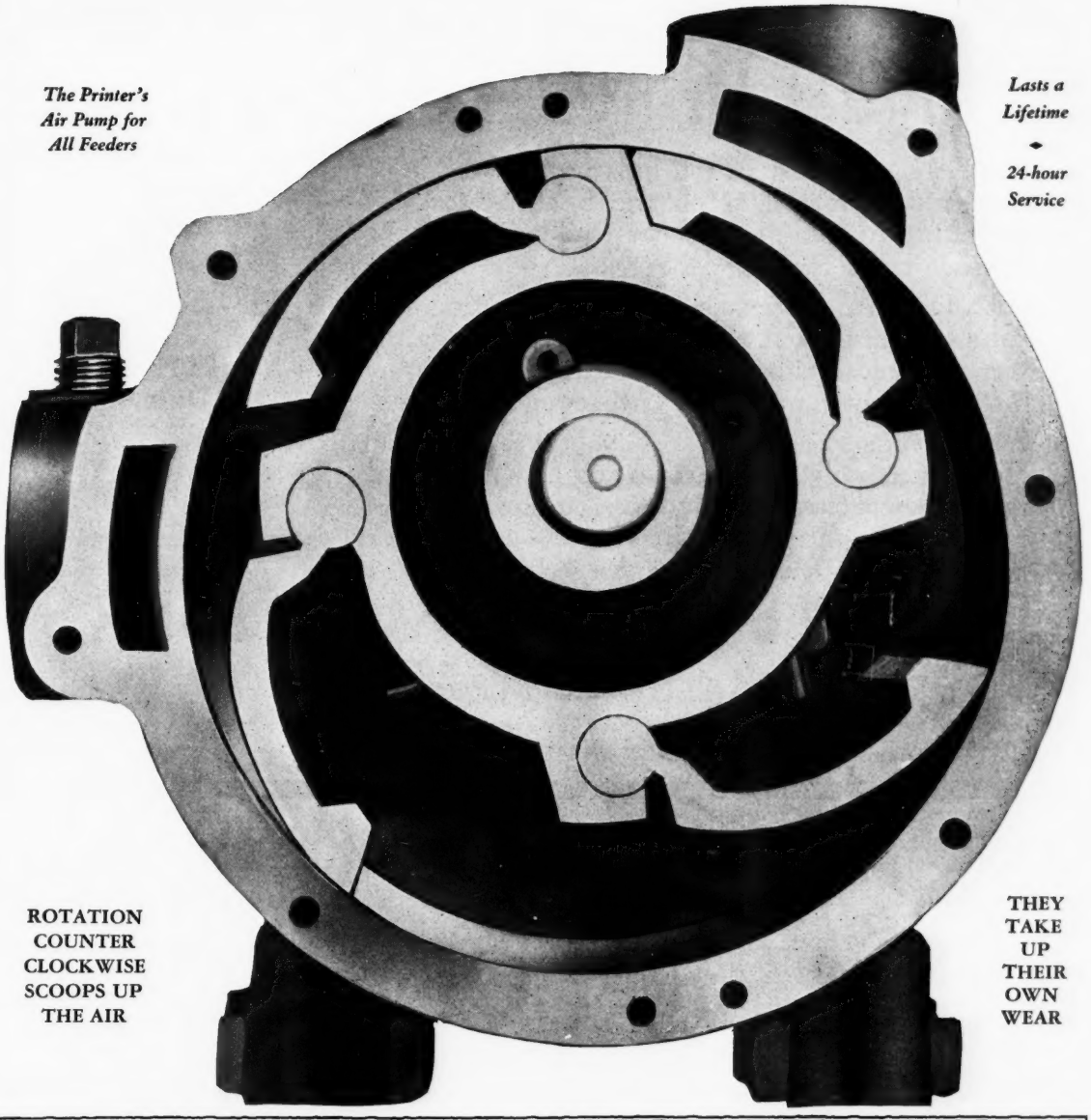
Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

The Printer's Air Pump for All Feeders

Lasts a Lifetime

◆

24-hour Service



ROTATION COUNTER CLOCKWISE SCOOPS UP THE AIR

THEY TAKE UP THEIR OWN WEAR

LEIMAN BROS. *Patented Rotary Positive* AIR PUMPS *for pressure blowing and vacuum pickup.* Many sizes. Also used for cooling linotype moulds, agitating electrotype solutions, blowing dirt out of machinery and type cases.

THIS REMARKABLE AIR PUMP COSTS NO MORE WITH YOUR NEW FEEDER . . .

Yet it means more to you than just any air pump—it furnishes the vital spark for feeder satisfaction and all worth while feeder makers will be proud to prove to you that their feeders are equipped with them—they know you'll be a pleased customer. *Get the Free Information!*

LEIMAN BROS., *Inc.*

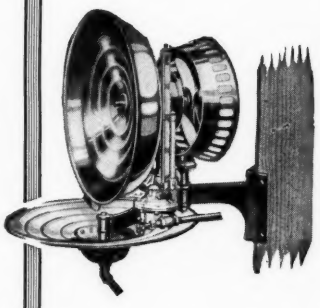
165 CHRISTIE STREET, NEWARK, N. J.
New York Salesroom. 23 WALKER STREET
MAKERS OF GOOD MACHINERY FOR 40 YEARS

August Brings the Dog Days

These are the hot days, and hard on man and beast alike, but doubly hard on the balance sheets of the printer whose plant is not equipped with the Bahnson Humidity Control System.

For a moderate outlay and negligible operating cost, Bahnson Humidifiers will maintain every day in the year that equilibrium of temperature and moisture basically essential to smooth press-room operation.

Aside from the technical advantages, Bahnson Humidifiers will, even in these dog days of August, make your plant physically more comfortable than you ever thought possible.



BAHNSON HUMIDIFIERS

THE BAHNSON COMPANY

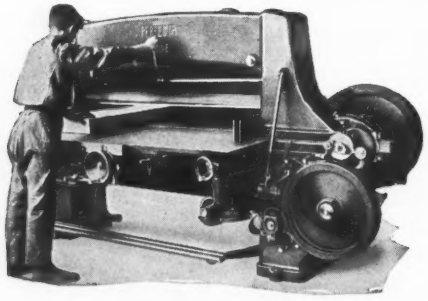
93 Worth Street, New York City

General Offices and Factory, WINSTON SALEM, N. C.

PERFECTA *Full Automatic* Paper Cutter

Above all, the Perfecta Paper Cutter is a PRECISION machine. Its accuracy is guaranteed, unconditionally. Note the type of firms which are buying Perfecta Cutters, and note particularly their *repeat orders.*

The Perfecta's exclusive clamping mechanism, operated by a powerful spring, helps to insure hairline accuracy, as does also our exclusive method of guiding the knife bar to prevent bending under any load.



FULL AUTOMATIC

On cuts of equal size (from 0 to 8½ inches, or 11¾ inches on special order), the Perfecta operates *automatically* at the rate of *thirty* powerful cuts per minute. The operator simply sets a gauge and pulls a starting lever. The Perfecta clamps, cuts, and moves the pile forward, automatically and continuously, and stops automatically after the last cut.

For semi-automatic or hand operation, too, the Perfecta has many exclusive features.

The Perfecta is *revolutionizing* paper cutting costs. And the first cost is reasonable — practically the same as for an ordinary paper cutter.

Several thousands of these machines are now in successful use throughout the world. Thirty-one government printing offices, including the U. S. Government Printing Office, have placed *repeat orders* for Perfecta Cutters

Sizes from 36¼ to 59½.

Complete information, by mail, on request.

H. H. HEINRICH, INC.

15 Park Row, New York, N. Y.

Philadelphia, NORTHERN MACHINE WORKS
Chicago, A. W. HALL CO., 1155 Fulton Street
San Francisco, H. W. BRINTNALL COMPANY

USERS AND REPEAT ORDERS

U. S. Government Printing Office —6 Perfectas, 2 Repeat Orders.
U. S. Printing & Lithograph Co., Baltimore and Cincinnati—8 Perfectas, 5 Repeat Orders.
Forbes Litho. Mfg. Co., Boston—5 Perfectas, 1 Repeat Order.
Loose-Wiles Biscuit Co., L. I. City, N. Y.—2 Perfectas, 1 Repeat Order.
Linde Paper Co., New York—2 Perfectas, 1 Repeat Order.
Polygraphic Company of America, New York—2 Perfectas, 1 Repeat Order.
Gugler Lithograph Co., Milwaukee —3 Perfectas, 1 Repeat Order.
Essex Press, Newark, N. J.
Edward & Deutsch, Chicago.
Zabel Brothers, Philadelphia.
Livermore & Knight Co., Providence, R. I.
W. R. Ziegler, Riverside, N. J.
Inter'l Ticket Co., Newark.
Latham Lithograph Company, Woodside, N. Y.
Courier-Citizen Co., Lowell, Mass.
Theo. A. Smith Co., Chicago.
Smith Litho. Co., San Francisco.
Western Litho. Co., Los Angeles.
Sunset McKee Co., San Francisco.
Consolidated Litho. Co., Brooklyn.
Traung Label & Litho. Co., San Francisco.
Consolidated Litho., New York.

TIME . . .

"MEISEL PRODUCTS ARE BUILT TO HELP THE PURCHASER"

The measurement of any commercial machine is PRODUCTION and TIME.

TIME is the soul of this world. TIME is measured by heart-throbs.

Growth is the only evidence of life and TIME is life: — therefore MEISEL TIME saving machinery provides for growth.

History has triumphed over TIME. Experience is history. MEISEL machinery backed by over two score years of experience has triumphed over TIME for their customers.

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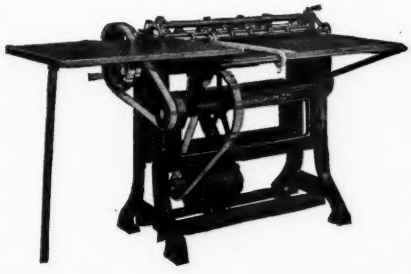
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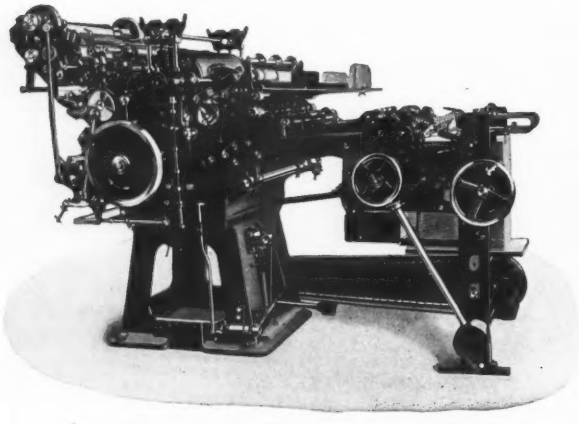
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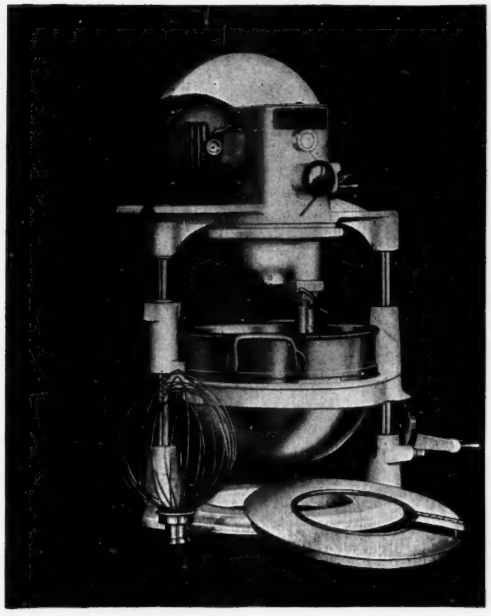
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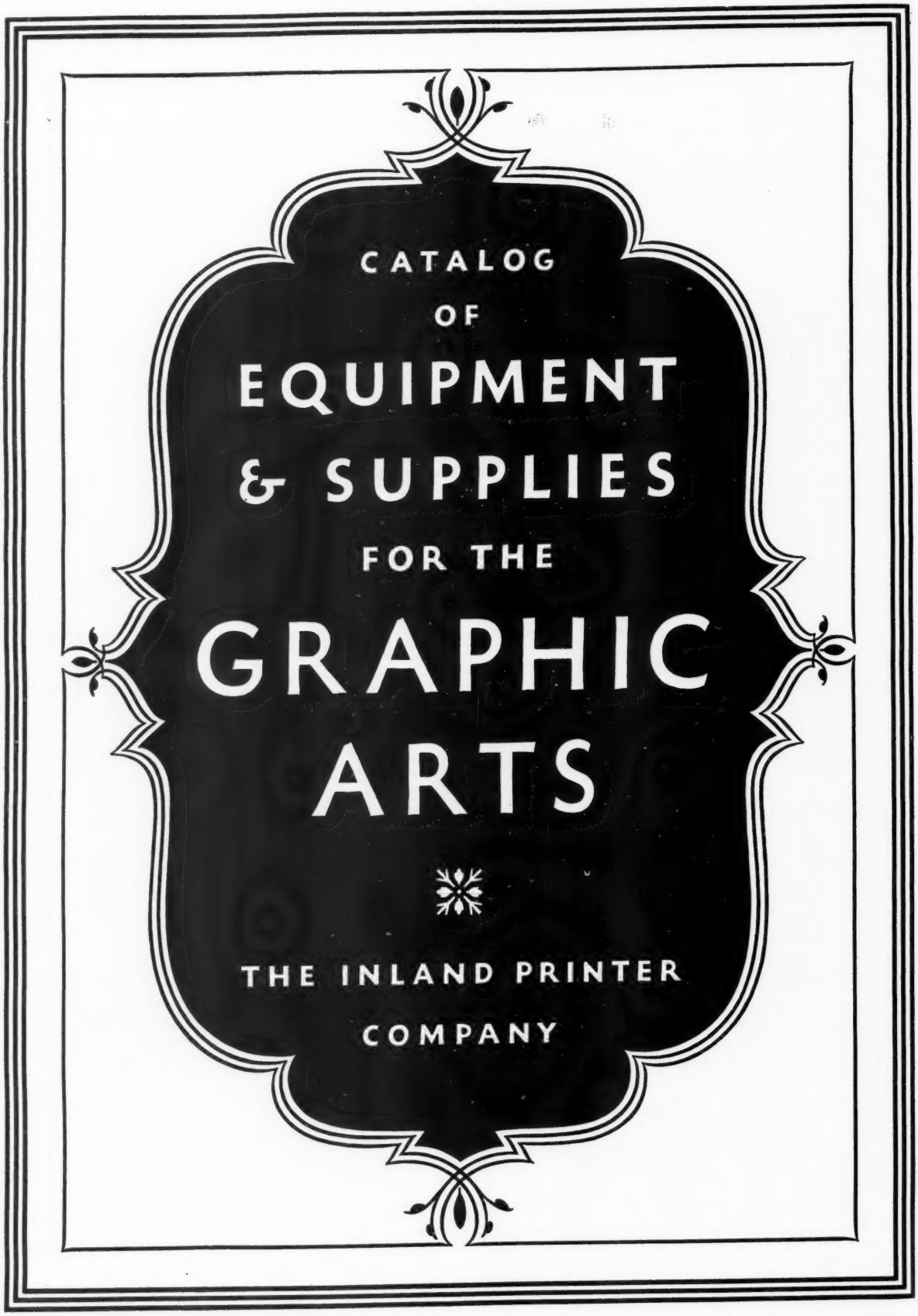
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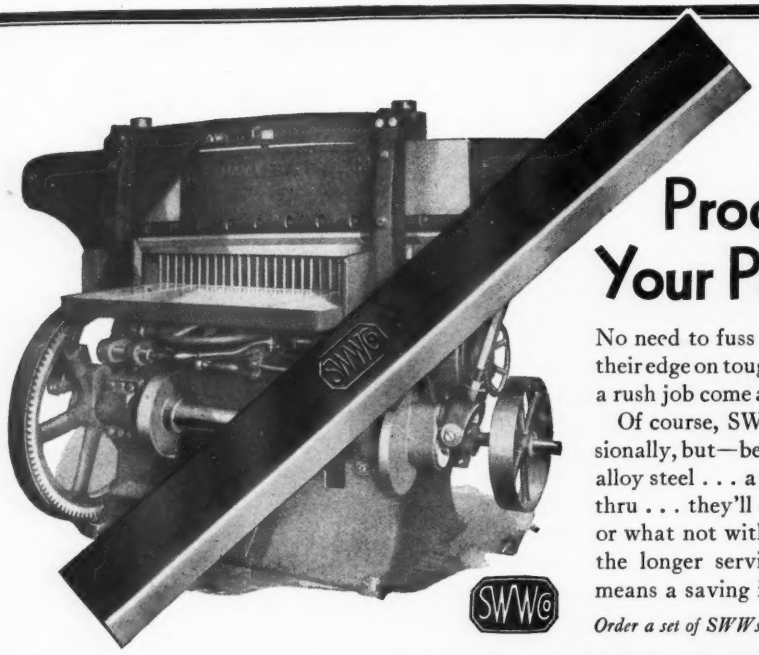
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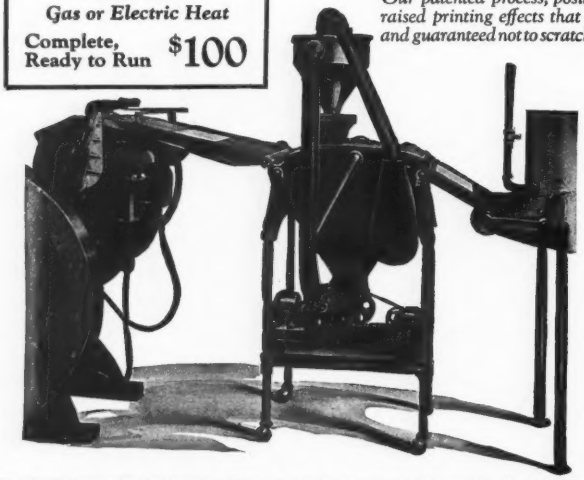
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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

EDITED BY J. L. FRAZIER

MILTON F. BALDWIN ASSOCIATE

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THE INLAND PRINTER

AUGUST, 1930

The Leading Business & Technical Journal of the World in the Printing and Allied Industries

VOL. 85, NO. 5

Training the Printing Salesman by a Simple and Logical Method

By **E. C. HAWLEY**

New interest is being shown in training of printing salesmen. The plan of salesman training recently initiated by the Master Printers Federation of Chicago is merely another indication of the industry's desire to develop better printing salesmen. The writer of this article suggests a training course which can be utilized by every printer using salesmen. It is simple and logical, and its only cost is the salesman's time and the necessary supervision. Whether you have one salesman or twenty, you cannot afford not to read this helpful contribution

RECENTLY I passed half an hour with an automobile salesman. He was a young chap—in his early twenties, I should say—yet I failed to perceive the expected combination of youth and inexperience. I asked him many questions, not only about the automobile he was selling but also about his company. Every question was answered quickly, logically, and sensibly. A bit surprised, I suggested that he must have been selling automobiles longer than I supposed. He answered that he was just completing his first week in this work.

A few days ago a man came to sell me a typewriter. We already had one of the make that he was selling, but it was not giving perfect satisfaction. In the twinkling of an eye that salesman took off his coat, found a little tool kit in his portfolio, and made an adjustment that put the old machine in perfect running order. Five minutes of his time had wiped away my sales resistance.

Not long ago I stopped in at an office where I was fairly well acquainted. When I saw a strange face at one of the desks I asked the manager if a new employe had been added to the force. "No," he answered. "He is the salesman for a filing-equipment concern. He is studying our needs so that we'll know what we should have. He took the tangles out at my brother's office, so we called him in to help us here."

As I contrast those three salesmen, and many more like them, with the majority of printing salesmen with whom I am thrown in contact, I cannot escape the feeling that the printing representatives suffer by the comparison. The difference is essentially one of *training*.

There have been developed, it must be recognized, new standards for the ideal salesman. The old and time-worn dogma that "Salesmen are born and not made" has now been thrown into the discard by most progressive sales executives. It has been replaced by the new and proved theory that, given an individual of good mind and appearance, a salesman can be made by proper training. In other words, it has been found that the basis of good selling is not so much that intangible element called "personality" as it is that more sound and valuable thing "knowledge."

Most of the progressive selling organizations now have a definite curriculum of study for their embryo salesmen. In a recent survey among prominent sales managers it was found that seventeen out of twenty-two of those questioned schooled their salesmen before placing them at selling work. The shortest period of time for this preparatory training was reported as being two weeks. The longest pre-sales course covered a year. A number of the sales managers said that their men were required to work in all divisions of the factory for a period long enough to enable them to become familiar with all the operations. One report said that before a salesman was started out he was required to be able to answer a hundred questions covering every phase of the company's product and its various uses.

The salesmen who go into the field equipped with the knowledge gained by such training are ready to meet the demands of the present-day selling conditions. They can give a buyer something besides a hearty handshake and a nice cigar. They are mentally equipped to trade advice and counsel for orders. They can approach any buyer with confidence, for they know that they are not beggars for business but professional advisers about their product and all its uses. They know—and the awakened buyer knows—that they are not parasites on modern business. They are a necessary and vital part of it.

To obtain a definite idea as to what steps the printing industry is taking to develop the newer and more efficient type of salesman, I recently made it a point to question eight men, each the representative of a different printer. All of the firms represented were of substantial size and character. None of the eight men had been selling printing for more than five years. Three had previously sold other commodities, two had been college students, one a newspaper

reporter, one a photographer, and one a composing-room foreman.

All eight had started out to sell printing within three days after they entered the employ of their firms. Five of them had spent a few hours, not exceeding eight in any case, studying printing before trying to sell it. Three of the five had done this on their own initiative. Of the remaining three of the eight, two had done no more than walk around the plant on a tour of inspection. The other man, the composing-room foreman, had been considered adequately equipped mentally and had been given no pre-sales training whatsoever.

At the time of my questioning the average period of employ of these men was three years and one month. Yet in that time only two of the men had acquired any sort of grasp of the mechanical aspect of printing. One out of the eight said that he could make a rough cost estimate. Only two of the men gave me the impression that they were fairly conversant with the direct-advertising methods and usage. Seven of the eight men said they were dissatisfied with the progress they were making as printing salesmen. Five said definitely that they planned to get into other work.

While it may be that the salesmen I questioned were below average—and I rather think they were—the conclusion cannot be sidestepped that the average printing salesman of today is inadequately trained. High sales costs and rapid turnover among salesmen serving the industry bear out the contention.

This condition will, of course, be changed; it must be. Already some of the printing firms are taking steps to improve the mental qualifications of their men. More will soon fall into line. It is safe to predict that within five years the balance of the executives' attention will shift from the production side, where it has been so long centered, to the sales end, where it is so needed.

The successful training of printing salesmen to meet the demands of modern selling conditions depends to no little degree upon the mental attitude of the sales executive. First of all he must erase from his mind any prejudice that he may have against "trained" salesmen—and such prejudices are more prevalent than one might expect. They vanish, however, as soon as their holder realizes that the stereotyped approach "canned" sales talk, and formula selling are neither the objective nor the result of the proper kind of sales training.

The second mental requirement of the executive is that he see clearly and distinctly the type and kind of training that is necessary and how it can be given. This is not always so easy to conceive. It becomes, of course, more and more apparent as the executive comes into spirit with the theory of modern selling practice. The theory—and success has made it a proved one—is that, other things being equal, good selling and sound selling is done most effectively by men who are thoroughly familiar with every phase of their product and its use. The added premise of the theory is that the wider knowledge gives the salesman two things: It furnishes him with the ability to be of genuine service and thereby gain his end through the good will created; and the possession of such knowledge gives him confidence in himself, strips him of his self-consciousness, and thereby it looses him to act freely and naturally, which is beyond doubt the manner most desirable for every salesman.



"Mac"

INTENDED editorial mention of this former and long-time editor of THE INLAND PRINTER, Albert H. McQuilkin, was inadvertently overlooked when a poem of his entitled "Type" was published on page 90 of the June issue, where, unfortunately, the address given was incomplete. "Mac," who is now seventy years old, is "roughing it," following a physical breakdown, to build up his health at a rural retreat known as Heaven City, near Harvard, Illinois. The present editor, who believes that many old-time readers will now feel inclined to mail this former editor a line or two of cheer, visited "Mac" some weeks ago, at which time the accompanying snapshot was made

From this conception of the desired ends of salesman training it is evident that the sales executive must plan a course which will give his men a fairly well rounded knowledge of all phases of the printing business, as well as a general understanding of present-day advertising methods and practice.

Experience proves that it is highly desirable to plan a definite course of training, even though but one man is to be trained. This should be written out as a schedule, with every day of the training period allotted to the proper subject. The definite plan saves time in the end. It helps carry the salesman-student from one thing to another in logical sequence. It imparts unity and pointedness to the training. Above all, it helps to eliminate carelessness and indirectness, on the part of the student and the executive who is conducting the training course. In plants where one salesman is trained at a time the outline method is especially valuable. If the outline is preserved and gradually perfected on the basis of experience, it in time will become extremely valuable in training the new men.

In planning the training course four general subjects should be included:

1. The printing craft; its technic and methods, possibilities, and limitations.
2. Advertising in its various branches, particularly direct mail.
3. Sales psychology and the principles of selling.
4. Office practice and the firm's policy.

These four subjects rank in importance about as they are arranged. A sound knowledge of the printing craft is by all odds the most important. Just how to give this information to a salesman in a short period of time gives rise to something of a problem. There is a vast amount of detail, and no person could be expected to assimilate all of it in a few days or weeks. With careful planning and intelligent supervision and instruction, however, a man of average intelligence can become conversant with the general aspects of printing practice in a surprisingly short time.

The training course should be started with a brief explanation of how printing is done, and what part is played by each of the different departments of the plant in turning out the finished job. This should all be very general and should not occupy more than half an hour of time. Then the more detailed study may be begun.

Throughout such detailed study of printing it should be kept in mind that the majority of the salesman's problems will have to do with costs. Hence costs—and especially comparative ones—should be given much consideration.

Starting with the composing room the student should be asked to observe the work of the compositors for two or three hours. His eyes will tell him much.

Then a number of samples of composition should be studied, especially as to their cost. Most beginners will be surprised that the cost of composing a small type page is as much as it is. Their surprise will be heightened when they find definitely how much a few runarounds or a bit of tabular matter adds to the time consumed. It is remarkable how soon a new man will learn to think in terms of hour costs if schooled in the manner outlined above —and men who think that way are not the ones who make "wild" agreements with their customers.

From the composing room the student should proceed in logical sequence through the shop. First have him look on while a number of forms are being locked up, watching the clock and cost scale out of the corner of his eye.

The pressroom should be the object of considerable study. First each press should be explained thoroughly—the type of work it is fitted for, the size of form that it will take, how many impressions an hour it will make, etc. Before the student "passes" he should be able to write out from memory a complete outline of the pressroom equipment. In addition he should be told about, and shown if possible, different types of presses, and become acquainted with their advantages or disadvantages. This last point may sound superfluous, but remember that a special press may be the basis of a competing salesman's sales arguments.

While in the pressroom the student should observe at least two or three jobs being made ready to print. Point out the time and effort consumed in makeready, registering, washing up, and the other details generally overlooked by the layman with a smattering of knowledge about printing. Being made aware of these points makes the new salesman conscious of the many places where care is needed and where it might be neglected. It gives him "something to talk about." More than that, it emphasizes the cost feature again.

The bindery, too, should have its share of attention. Show all the equipment and let the student observe it in operation, studying the costs as he goes along. In the bindery the maximum possible attention should be concentrated on what can be done economically. Bear in mind that he will be asked: "Is this fold practical? . . . Can you suggest a more economical way of binding? . . . Can this be done?"

After the time spent in the shop the training may well be crystallized by a little practice in estimating. Smile if you must, but it works! Of course this is not to be given with the idea of making an estimator out of the salesman, but rather because it is a perfect way of emphasizing the proportionate part that each operation plays in the finished job. An eastern printer recently carried out this phase of his training course by having the plant's head estimator carry out ten jobs on a blackboard ruled off to represent an estimating sheet. Then the student-salesmen tried their hands at problems that were given them. The prize student of the class of five came within 10 per cent on the four jobs he estimated—and he had never been inside of a printing plant two weeks before! Incidentally he is now rapidly rounding into a crack salesman.

Before leaving the mechanical side of the business the salesman should spend some time in studying types and paper stocks. He should be able to identify the common ones on sight and know where he can find samples of and information about the less common ones.

The second branch of the training, dealing with advertising, can best be accomplished by reading reliable books and by a consistent study of periodicals in the advertising and printing fields. The object should be to learn what kind of advertising is used to meet the different types of selling problems. Of course the salesman should be especially conversant with direct-mail advertising. The more he knows about it the better. The sales course should contain an outline of books and articles on advertising to be read by the student salesman. This may well be followed by a written examination. The old adage "If you can write it you know it" holds good for training courses.

A little study—not too much—on the psychology of selling will take care of the third division. It is good information for the salesman to have—but always guard against formula selling.

A carefully prepared talk on the policy of the firm regarding all of its relations with customers should be given before the salesmen actually start to work. Be frank with the new men. Tell them what you will do and what you will not do, and tell them why!

The education of salesmen should not stop with the end of the formal training period. Watch out for books and magazine articles for all of your salesmen to read. Take off time to explain in detail the problems that come up. Remember that a salesman is never "completely trained" any more than a man is "completely educated."

Interesting Reproduction of a Pencil Sketch

IN THE rolling New England hills of Connecticut is located the Meriden Gravure Company, which printed the frontispiece of this issue. The company has occupied the same location for over forty years. Many of the original employes are still exercising the craft they first learned in that organization as boys. Craftsmanship is a much-ridden word, yet the individual treatment of an art finds an expression there which produces work of this category.

Although it started out to make halftones, the young company was met by an ever-present demand for better pictures. New England manufacturers desired to show their product, unretouched and unfaked, to prospective customers. Tone gradation was necessary, with fine blacks, and the Full-Tone process answered this requirement.

New England is the home of precision manufacturing. Full-Tone printing is still controlled by hand. Each plate receives its separate inkings while moving at moderate speed. The average production of each press is only about a thousand prints a day, or half the normal type-press average an hour. Ink is carefully applied by hand. Each print is slipsheeted and carefully inspected, not only by the man who made the print, but by a thorough inspecting department. Naturally this slow production makes the cost high in large quantities, yet careful control gives this process a foothold in editions from 100 to 2,500 on a basis of quality and price. Hand labor predominates and the resultant print justifies this treatment.

The Full-Tone process will print on paper from onion-skin to six-ply stock, from coated papers to Cockatoo Cover. Reproductions of photographs, pencil sketches, and book illustrations form the bulk of its work.

The following quotation in *American Magazine of Art*, regarding a volume of etching reproductions made for Charles Scribner & Sons, justifies the existence of this quality plant: "A more beautiful book has rarely come from the press than this. What wonderful work those who have made these reproductions have accomplished; how truly they interpret the spirit of the originals!"

Color Rotagravure on Sheet-fed Presses

By EMIL KLINGLER

EVERYONE interested in the printing game, and especially if attracted to the better class of presswork, has undoubtedly observed color rotagravure's forward strides in the last decade. All over the world printing plants are busy experimenting, expending very large sums of money and hours of time in efforts toward the development of a higher standard of perfection. Fine results have been obtained in France and Switzerland, and also in this country.

For what a price? And, after all, can color rotagravure stand the competition of highly developed American offset or letterpress process work? A tremendous number of difficulties must be overcome as yet. Intelligent and skilled men are essential in the operation of the process. It requires careful handling in each detail from start to finish.

The layout and trimming of the retouched positives have to be accurate all through, as an "overhang" in the etched cylinder is impossible to correct. The transfer of exposed carbon paper on the cylinder, and its registering and etching, are not simple matters, especially when it comes to a large size. Transferring the carbon tissue on the cylinder is a wet operation, and a possible stretch or shrink of the paper may occur and thereby comprise a chief difficulty, and it is more or less a question of luck to have a three- or four-color job in very good register.

No method so far has been worked out which will guarantee a perfect fit. Also, atmospheric conditions handicap the whole operation, although a certain amount can be overcome by installing a humidifying system. Color jobs have to be transferred and etched the same day and also under the same conditions, otherwise the chance of getting a good job is slight. Before etching the negative can be verified, and if not satisfactory the cylinder can be washed off and another transfer made.

The etcher cannot guarantee register; a press proof must be made to ascertain it. If the cylinders do not fit it practically means a set of new ones and a costly delay of the job. When the register is acceptable the retoucher proceeds with his corrections, and in some cases it may be necessary to put the job on press for proofing four or five times before the desired result is obtained. In a case like that the profit is lost before the job is okay for press.

Editor's Note: This article is a sequel to one appearing in our January issue regarding the Sadag gravure press which was accompanied by a very remarkable four-color reproduction executed thereon. Although Mr. Klingler makes no direct reference to the Sadag press here, his article was invited when he wrote *The Inland Printer* to the effect that the merits of the machine, on which he says he has worked for some time, were overstated in the January article, particularly with respect to output therein said to be 2,500 sheets an hour printed in four colors. The editor's confidence in Mr. Horgan developed by many years of the most reliable service is not impaired by Mr. Klingler's less encouraging report. However, readers whose interest in the subject has been aroused will appreciate the effort to set before them every available fact and opinion

The skill of the etcher is absolutely essential for a truthful reproduction of the positives and for the success of the job. As soon as a cylinder goes to press the danger of scratching it by foreign matter is apparent, this being a considerable handicap in rotagravure. If a cylinder is accidentally damaged, and another has to be made, no guarantee can be given as to an exact duplicate. Furthermore, this means a costly delay of many hours' duration. Also, impurities in the copper sometimes will cause serious difficulties.

A copper cylinder stands from 35,000 to 40,000 impressions, and after that amount of use wears down very rapidly. Experiments in chromium-plating the copper cylinder have not proved very successful, for after 18,000 impressions the chromium showed considerable wear in the deeper portions.

Developing of "comets" during the run, especially those starting in the highlights of an image, is another prominent handicap which is hard to overcome. It is impossible to figure when a job will be off the press, as frequently difficulties arise during the run. Also, to keep the color up is not an easy task. The copper "works in" after a few hundred impressions, and comparison with the color okay shows the light and middle tones printing stronger. The inks have to be reduced, and, as the run goes on, gradually forced again on account of the etchings wearing down. Also, the ductor blade which wipes the ink from the cylinder is a very vital part. A sharp blade will clean the highlights, but as the run goes on will wear or dull down, when a noticeable variation in colors is at once apparent.

For color rotagravure a very good offset stock, or paper especially made for the purpose, is necessary, as a stretch or shrink will jeopardize register. The rougher the paper the more impression is required, and this increases register trouble, which is a frequent difficulty of the rotagravure process.

A tandem press printing three colors in succession helps overcome the paper trouble to a certain extent. As soon as the chain-delivery gripper opens up the sheet is transported by tapes to the next press. But in the meantime static and vibration play their part, so that few sheets hit the front guides alike. This impairs the quality of register, and requires that a man watch the guides constantly. With the best of conditions a tandem press can be sped up to over 2,000 impressions, but average hourly run is likely to be below that amount.

To insert a copper cylinder on the expanding mandrel is a simple operation. But there is no guarantee that the shell will stay tight, and only too often it loosens up with the expanding mandrel or slips on it, jeopardizing the register and production considerably.

Despite much costly experimentation, color rotagravure is not far beyond the pioneering stage. Further decided improvements must be made, involving the spending of more money and time, before this process will be considered a worthy competitor of the highly developed letterpress and also the offset-process colorwork in this country.

Sherbow and Legibility

Sherbow was a pioneer in tackling the problem of layout from the angle of legibility. We should always remember that printing is a means to an end and not an end in itself. The first consideration is not attractiveness, but legibility. Much effort is wasted in trying to treat type as mere decorative material to ornament a page. Sherbow determined the length of line from the size of the letter and the amount of leading. It is one of the compensations of the printing art, and of all arts, that the sensible way is the artistic way—that type arranged to make easy the work of the eye is likewise pleasing.—*Earnest Elmo Calkins.*

Locating Losses by Departments Is the First Step Toward Profits

MANUFACTURING losses cut into the profit percentage added when the work is billed. The writer suggests a simple means of locating these losses which may solve your difficulties ✣ ✣ By CHARLES J. POWERS

IT IS very evident from the surveys which have been taken annually that printing as a whole is being sold at a profit, but it is more evident to those who have analyzed the profit in printing that, regardless of the sale price, *it is not being manufactured at a profit*. A bookkeeping statement of profits and losses telling the printer that he is financially safe or otherwise is all right if that is all he wishes to know, but it would seem a great deal more important to go still farther to find out just where profit is made and losses occur, so as to increase returns by taking remedial measures for reducing these losses.

It is true that better selling methods have advanced the average printer's percentage of profits, but not in proportion to his effort, as, while better selling has aided him, it is being lost continuously in the actual manufacture of the product sold. This is borne out by the fact that, with all the advancement in methods of selling, the percentage of total profit has hardly advanced. A national survey recently taken showed the printing business as a whole made about 5.5 per cent profit on sales. It is my contention that this 5.5 per cent represents nothing more than a charge on materials bought. For example, the adding of 15 per cent to the cost of materials for handling and profit, with materials approximately one-third of the total value of the printed job, proves the truth of the statement just made.

If this is true, then where is the extra profit which certainly has been added to the apparent cost of every job because of better selling ideas and better products? The answer is simple. It has been lost in the shop by unprofitable manufacturing. But I firmly believe that with proper application to the problems of cost and production in the plant the total profit could be doubled. This article is written with the purpose of providing facts helpful to such an objective.

The information furnished in this article is the result of analyzing almost a million dollars' worth of printed matter sold in an eastern city. Although the total sales in this city were approximately three million dollars, records were taken of only a million dollars, because they were considered very accurate, having been compiled by reliable concerns. Here is the first result:

1929 GENERAL STATEMENT

Sales		$911,381
Expense		
Materials	$329,519	
Labor and overhead	513,916	843,435
	$843,435	
Net profit		$ 67,946
		or 7.5 per cent
Manufacturing loss		28,126
Possible profit		$ 96,072
		or 10.5 per cent

You will notice that although the net profit was nearly sixty-eight thousand dollars there was a manufacturing loss of over twenty-eight thousand dollars to be taken care of, which had the shop operated efficiently would have increased the profit to over ninety-six thousand dollars. Now to analyze the profit:

PROFIT

Net profit on sales	$67,946
Profit only on materials Average 10 per cent on $329,519..	32,951
Executive profit above used-hour rates	34,995
Plus manufacturing loss	28,126
Gross executive profit	$63,121

You will observe that almost half of the total net profit was profit on materials, the balance comprising additional profit above this. However, the actual profit over and above materials was really $63,121. But from this had to be deducted a manufacturing loss of over twenty-eight thousand dollars; which indicates that more profit was added because of better selling, but that a great deal of it was absorbed by unprofitable manufacturing in the plants.

The chart below shows where over twenty-eight thousand dollars was lost. But if you are tempted to check the chart below which will not quite agree with the total manufacturing loss, I wish to explain that one or two departments were left out as they were not used by every shop in this survey, only the general departments being taken.

The chart is very easy to read. It shows for each department the number of hours sold, percentage of hours to the whole, profits and losses, net profits or losses, and percentage of productivity. The bold-face amounts indicate the net

MANUFACTURING STATEMENT

Department	Hours Sold	Per Cent	Profits	Losses	Net	Productivity, Per Cent
Hand composition	46,234	22.95	$2,741.21	$17,570.45	**$14,829.24***	63
Platen, small hand-fed	17,072	8.48	6,813.90	1,539.06	5,274.84	40
Platen, large hand-fed	6,413	3.18	1,629.98	2,354.39	**724.41**	29
Platen, small machine-fed	16,175	8.03	9,261.28	432.45	8,828.83	41
Platen, large machine-fed	2,756	1.37	167.41	81.19	86.22	38
Vertical Miehle	11,045	5.49	10,181.03	.....	10,181.03	58
Pony cylinder	4,983	2.48	3,800.25	303.31	3,496.94	40
Medium cylinder	13,008	6.45	3,711.01	11,293.15	**7,582.14**	34
Large cylinder	8,340	4.14	.....	25,663.87	**25,663.87**	41
Cutters	14,413	7.15	3,471.53	5,517.24	**2,045.71**	41
Folding machine, small	2,396	1.18	702.03	469.52	232.51	16
Folding machine, large	3,574	1.77	2,582.50	1,054.58	1,527.92	30
Bindery "B"	7,568	3.75	.....	3,092.05	**3,092.05**	75
Bindery "C"	9,703	4.82	2,687.18	3,274.04	**586.86**	10
Bindery "D"	37,808	18.76	71.47	5,184.85	**5,113.38**	73
	201,488	100.00	$47,820.78	$77,830.15		

*Net losses are indicated in bold-face type.

losses, and these are very easily recognized as being in three major departments, that is, hand composition, cylinder presses, and the binderies.

Before we go on to the explanation and apparent remedies, the next chart, "Average Selling Rates," will give one of the reasons for their showing losses.

vantages that can be easily directed, would provide a remedy. The cylinder-press departments are working out their own problem, as it is recognized everywhere that the smaller and faster automatic presses with their lower costs are eliminating to a great extent the larger presses and their unprofitable condition.

AVERAGE SELLING RATES

Department	High	Low	Average	Composite Costs for the Group
Hand composition	$3.50	$2.25	$2.50	**$3.07***
Platen, small hand-fed	2.00	1.10	1.69	1.39
Platen, large hand-fed	2.25	1.50	1.86	**1.92**
Platen, small machine-fed	2.75	1.50	2.12	1.78
Platen, large machine-fed	2.25	1.75	2.00	1.94
Vertical Miehle	3.25	2.00	2.75	2.19
Pony cylinder	3.00	2.40	2.72	2.58
Medium cylinder	3.75	2.40	3.11	**4.32**
Large cylinder	4.00	3.25	3.63	**4.95**
Cutters	2.50	1.25	2.01	**2.12**
Folding machine, small	3.00	2.00	2.50	2.40
Folding machine, large	4.00	2.00	2.71	2.76
Bindery "B"	1.75	1.25	1.58	**1.78**
Bindery "C"	2.00	1.00	1.63	**1.64**
Bindery "D"	1.25	.80	.99	**1.12**

*Bold-face figures—sold below cost.

This chart shows the average selling rates—high, low, and average—and the composite costs for the year among this group. It is very easy to see that the work of the departments showing a loss was sold as an average below what it was known to cost. It seems like a rather foolish procedure to sell the work of a department at a rate less than its cost, even though further profit is added for better selling and better ideas.

The first remedy suggested would, of course, be to raise the selling rates to at least the cost of production, and, if necessary to meet competition, lower the percentage of profit, which gives the advantage only to the mechanical departments and lowers the return on better selling and better ideas. However, there is still another solution, providing competition will not stand for an increase in the total price of the product.

Hand composing rooms can look to the trade-composition plants for a great deal of help on their problem, as the increased cost of hand composition is almost entirely caused by the enormous amount of type and materials being carried over from the time when everything was set by hand. A recent survey proved that the average compositor works with approximately five thousand dollars' worth of type and materials, which is almost twice the amount of his working material ten years ago. The scrapping of old type and materials, installation of non-distribution systems, and other ad-

The bindery departments have two possibilities: the trade bindery, and the additional work that they would receive by the larger quantities of sheets coming from the smaller automatic presses that are taking the place of the cylinders and increasing the productivity.

You may feel that this plan would be getting rid of too many departments, particularly if the trade compositor and the trade binder handled these two departments, but I see no reason why they should not. Why operate these unprofitable departments if they are wasting so much profit? After all the usual printer is not in business for art's sake alone.

There is another solution to this manufacturing problem being tried at the present time in one or two plants that the writer is acquainted with. The mechanical end of the business is turned over to the superintendent, who will work on a profit or loss basis, and who will sell his mechanical product to the sales department at a normal hour rate, his job being solely to manufacture this work at a profit. In other words this plan divides the printing business into two separate divisions, manufacturing and selling; but under any plan the successful concern must divide these two divisions of its business financially at least, as the selling departments are making a profit which the plant is absorbing to a large extent.

Once the manufacturing departments are producing printing without a loss, then the entire effort and profit put into the selling of a piece of printed matter will be net and not subject to the losses shown by our charts. Therefore it would seem like a mighty good plan to show a monthly profit-and-loss statement by departments of the manufacturing end of the business, and to find ways and means of taking care of any unprofitable condition not helped by improving the equipment and working conditions.

Early Development of Paper

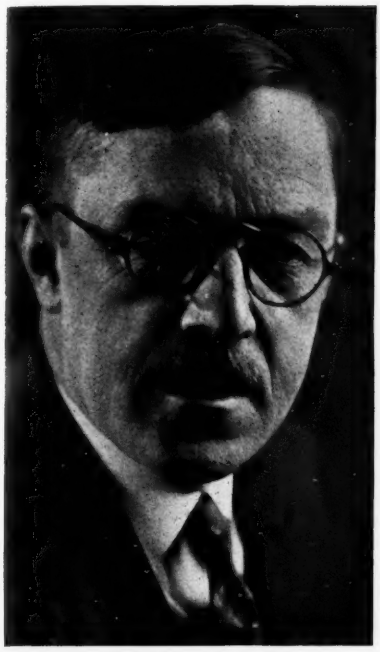
Hidden away "among the flags by the river's brink," the infant Moses was saved from the death that menaced him under Pharaoh's decree. These "flags" were papyrus, a tall, smooth-stemmed reed of triangular form, which grew to a height of ten or fifteen feet, and terminated in a tufted plume. From its smooth green stems was made, as early as 2000 B. C., a material called by the same name, "papyrus," a crude paper. The outer rind of the stem was first removed, exposing an interior made up of numerous successive fiber layers, some twenty in number. These were separated with a pointed instrument, or needle, arranged side by side on a hard, smooth table, crossed at right angles with another set of strips placed above, and then dampened. After pressure had been applied for a number of hours the sheets were taken out and rubbed with a piece of ivory, or with a smooth stone or shell, until the desired surface was obtained, when the process was complete except for drying in the sun. Single sheets made thus were fastened together to form the papyrus rolls. Some of these rolls were thirty feet in length.

Parchment came as a substitute for papyrus when Egypt, having a monopoly of papyrus, refused to sell it to Attalus, king of Pergamus, so the story goes. The skins of sheep and goats were employed in the making of parchment. Vellum was made from skins of young calves, and was used extensively by the early printers in editions of books for royalty and people of wealth.

History gives the credit of the invention of actual paper, as we know it, to the Chinese emperor Hati, whom the orientals reverence as a sort of superscientist. He employed for some thirty years a learned Chinese scholar named Tsi-Lun to investigate means of producing writing material and, after various experiments with silk cloth and other materials, he succeeded in making a fair grade of paper, beating to a fiber bamboo and old rags.—*W. F. Cleaver.*

When a Successful Trade Compositor Talks With a Successful Printer

By GEORGE T. LORD



I. VAN DILLEN
Treasurer
The Bartlett-Orr Press

An especially pertinent contribution to an always important question. The writer here speaks his mind in response to Mr. Van Dillen's remarks on the trade plant at a convention of trade compositors. The thought-provoking ideas presented on both sides of the subject more than justify the time required to read this article, for they may offer a solution for your problems

AT A RECENT convention of trade compositors, I. Van Dillen of The Bartlett-Orr Press told us what he thought of the trade plant. With his characteristic bluntness he dispensed with the usual complimentary formalities and hit out straight from the shoulder, telling us things that made us distinctly uncomfortable. Now Van Dillen is one of the best printers and one of the smartest printers I know, and if he feels called upon to say things that make me as a trade compositor uncomfortable, I cannot let the matter rest without making an analysis of his statements, seeing wherein his accusations are justified and how far he may be in error. He started out with such a sweeping generalization as this:

"There never was much excuse for the trade plant. If the printer had been right on his job there wouldn't be any trade plants."

Well, the obvious answer to that is that the printer was not on his job and the trade plant was. And if the trade plant had not been, where would the printer be today? The composing machine was available long before the printer had any conception of how to use it, and the printer, being notoriously slow to adopt new ideas, I submit that there is a probability he never would have learned how to use it if the trade plant had not shown him the way.

I have been in the trade composition business in New York for over twenty years; it is less than fifteen years since my friend Van Dillen put in his first composing machine. And it is my belief that he would still be picking type by hand if the economic urge of trade-plant service had not forced him to that step. It seems to me rather beside the point for Van to talk about what might have happened "if the printer had been onto his job." He was not on the job, and the trade plant stepped in in time to save his bacon.

With the high cost of labor today the present volume of commercial printing just could not be done by hand. Only machine composition makes it possible. And we would not have machine composition as an important factor in commercial printing if the trade plant had not come into the picture when it did, making it possible for all printers, both large and small, to get efficient, economical composing-room service.

"For many years trade plants have turned out the work cheaper than the printer can do it for himself, but whereas the work is being done much cheaper it is not being done better."

Here is where the Van Dillen accusation takes on some semblance of truth



GEORGE T. LORD
President
New York Monotype Composition Company

and justice. We confess right here that for too many years the trade composition industry was far more concerned with price than it was with quality. We had sold ourselves as a service to the industry on the argument that we could do composition cheaper, and it was hard to rise above that beginning.

Gradually some of us came to the realization that we would never get very rich by competing to see which of us could lose the most money on a job. And along with that came the other realization that at last some printers were interested in quality as well as in price. So we started setting type better, giving better service, charging more money for it, and selling this improved service in a market that had heretofore been "too good for trade composition." Unfortunately there are still printers who do not know that such service is available to meet their needs.

There are other printers who will get all the trade plants in town to compete against each other, and when they have



All the active type faces in the Bartlett-Orr composing room are kept in magazines, and the magazines are conveniently housed near the machines for immediate access

gotten the lowest possible price will complain about bum slugs, bad spacing, poor proofreading, and inadequate selection of faces, and tell each other, "You just can't get good work from these trade plants!" Trade plants can do, and some of them are doing, work that is up to any printer's requirements. But they can't do it unless they get enough for the work to make it pay.

"Our costs have been too high because we have been trying to do the best thing possible to do. We have just put in an entire equipment for the work of our plant."

There are two jokers in this quotation. In the first sentence he admits that his costs have been too high. It would be useless for me to point out that a trade plant could reduce these costs, because friend Van would immediately reply that no trade plant could ever produce the superlatively fine composition that his clientele demands. Possibly he is right. But I will only say "possibly," because I think that a trade plant could be geared up to do even that grade of work, and if there were a sufficient volume of work it might still show him a saving.

To meet these high costs he has found it necessary to put in an entire new equipment. And what an equipment it is! Eight machines of the latest model, 265 fonts of matrices in magazines on sliding racks directly behind the operators. The magazines are all numbered and indexed, and beside each magazine rack is another rack of sorts trays indexed in the same way, so that any operator in the shop, or any substitute operator who came in off the street, could find any matrix in the place almost instantly. His plant uses the long "f" logotypes, and has the most-used combinations on the keyboard indicated by three-letter key buttons. In short, it has every facility for turning out the finest kind of composition and doing it in the most economical way.

No wonder Van could tell us poor trade comps what is wrong with our business. There are few enough of us who could afford such a layout. No wonder he can say to us:

"In our own business we have never used the trade plants much, as we think that we are able to do the job ourselves."

Of course he can do the job himself, because he has an equipment of machines and matrices that any one of us would envy. He can make it pay because he is doing a class of work on which supreme quality is more important than cost. But how about these other fellows he speaks of in the following paragraph:

"The general tone of the printing industry has gone up. We know it particularly in our own business. Twenty years ago my company had three competitors in the entire United States. Now we have at least three hundred."

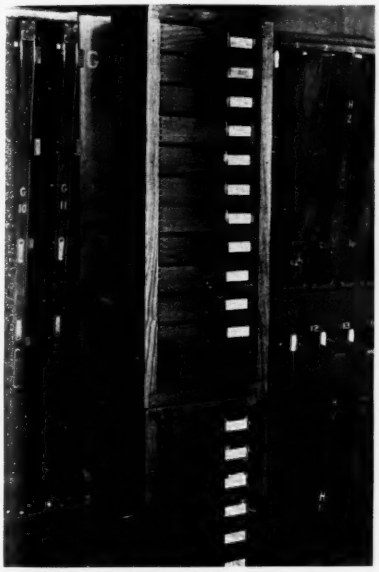
Just how many of these three hundred competitors does Van Dillen think could put in any such machine equipment as Bartlett-Orr can boast of? He knows as well as I do that the day is past when a trade-composition plant, or a printer's machine-composition department, could consist of one machine and three or four miscellaneous roman and bold-face matrix combinations. To make machine composition an economic success, either the trade plant or the printer has to have enough machines for balanced production, and he has to have a variety of type faces to meet modern printing requirements. Quality standards have gone up. Competition is on



Every facility and convenience has been provided for rapid production of fine composition

a different basis, but it is just as strenuous, and it all means that we must have larger production units than hitherto.

Van may have enough work and a steady enough volume of work to enable him to run his composing room to economic advantage. A few other printers can do it, but they are not many. Most of the three hundred competitors he refers to have to depend on the trade plant for service. They cannot do it by



A few inches from each magazine is an accompanying sorts tray carrying all accents and special characters that go with that font

hand any longer, because they are competing with just such plants as Van Dillen's, that are geared up to do the best possible grade of work by machine.

That Bartlett-Orr composing room represents the kind of competition that these three hundred competitors must meet, or that we in the trade-composition business must meet for them. From some source these three hundred printers must secure composition that is laid out and set, cast, proofread, spaced, and made up with all the extra touches and flourishes that mark the difference between "That'll get by," and "My God, isn't that wonderful!" They have to get that kind of composition, and get it at a price that is fair for that class of work. Most of them will have to come to the trade-composition plant for it, and the trade-composition plant will have to build up its service to give them the quality standards they demand.

And because it is a sound rule of business that everyone should know his competition, I urge printers to visit that composing room that Van Dillen so justifiably boasts about.

How Much Type Will This Copy Make?

By W. J. LADD

I SUPPOSE that every printer has his own pet method of estimating the space a certain amount of typewritten copy will take in a given size and measure. I know I have mine. It does not require any charts, tables, or a college education to operate it. All you need is a pencil and paper, a line gage, and a fair knowledge of arithmetic. The best thing about it is this: It works with any size, face, or style of type in existence, and has been shown to be at least 95 per cent accurate.

The entire system may be outlined briefly under the following four simple rules: First, find the total number of characters in the copy. Second, find the average character thickness, in picas, of the size and face you wish to use. Third, find the number of characters of the type face and size selected that will fill the measure selected. Fourth, divide the results obtained in Rule 1 by the results obtained in Rule 3 and you will then have the number of lines of type that the copy will make.

The first rule requires that you find the total number of characters in the copy. To do this, first count the characters in one inch of the typewritten copy and be sure to count spaces. Let us suppose that you find ten. Now measure a line which you consider to be of *average* length. (It is better to estimate your average line as a little longer than you actually think. In this way you will avoid finding yourself with two or three lines that you can't squeeze in on your last page.) If you find that an average line is eight inches long, then it is perfectly plain that there must be eight times as many characters in one line as in the inch counted, or eighty. Next find the number of lines in the entire copy. This may be done by counting or measuring. Multiply the total number of lines in copy by the total number of characters in one line and you have the total number of characters in the copy.

In Rule 2 you are told to determine the average character thickness of the size and face of type you desire to use. Take any printed specimen of the size and face desired which is set in a fairly long measure. Determine the measure of the specimen. Count the characters and spaces in six or eight lines of the specimen and average them. This will give you the average number of characters in a single line of that measure. If the measure is 25 picas and you find that the average number of characters in a line is fifty, then to find the average character thickness you divide the measure—twenty-five—by the number of characters in a line—fifty—and your quotient is the average character thickness, in this case .5 pica. (Once having found the average character thickness of any size and face, you have only to make a note of it and this portion of your estimating system may be eliminated on all future jobs calling for the same size and face.)

Rule 3—Find the number of type characters in the measure selected—is simple. Merely divide the measure by the average character thickness. If the measure selected is eighteen and the average character thickness is found to be .45 pica, the number of type characters in a line is forty.

In Rule 1 you ascertained the total number of characters in the copy. The third rule gives you the number of characters in a line of the size, face, and measure selected. Divide the total characters in copy by the total characters in one line of the measure selected and you have the number of lines of type the copy should make.

This system works best with straight matter. It is not an uncommon occurrence to estimate a job containing a hundred lines of ten-point, eighteen pica measure, within one line. With copy that has many short lines and indentations, such accurate results are of course seldom attained. But even with poor copy it is surprising how good an estimate can be made.

Just to prove to you that this system isn't all "hot air" I am going to estimate how many lines this article would make if set exactly as here written in THE INLAND PRINTER. The measure they use is thirteen and one-half picas. The average character thickness of the face and size used on their body matter is .36 pica. This means that there are, in an average line, thirty-seven and one-half characters. The total number of characters in my copy is found to be 4,450. Dividing this number by thirty-seven and one-half gives practically 119 lines of type matter.

Have I "rung the bell" or am I "all wet"? Count the lines in this article and see how the count checks.

EDITOR'S NOTE.—Improved methods are always valuable. Even a one-line variation would have been negligible.

EDITORIAL

SINCE our editorial "You Did Not Go Wrong on Modernism if You Followed THE INLAND PRINTER" appeared in April, ably seconded, by the way, in the publications and advertising of the Mergenthaler Linotype Company a month later, the editor has noted certain references of erstwhile champions of weird, black, and exotic typography.

Though no names were mentioned in those particularly in mind, the references will focus considerable attention on THE INLAND PRINTER because it has been the consistent, persistent, outstanding advocate of sane typography. They demand our attention because innocently or otherwise the position of this magazine is incorrectly interpreted.

Modernism in Typography is Going

—Says Mr. Frazier

SPEAKING before the Industrial Advertisers Association in Chicago recently, Mr. J. L. Frazier who is editor of the Inland Printer and whose typographic judgments are recognized to be authentic, stated that the wave of modernism in advertising typography is receding.

If it is, how many of the printers who put these modern faces in their composing room as they were brought out, have made a profit on them?

The printer of today is up against a tough problem. His customers demand the latest types, and he must supply them. But if he does so by buying even a small part of the droves of new faces as they arrive, his composing room will show a deficit that will look like the War Debts

To this problem, The American Typesetting Corporation is the answer. We can afford to buy the new faces as they arrive, because hundreds of printers use them instead of one.

And our force knows how to handle them for greatest effectiveness. You get expert typesetting and make-up hand or machine composition, at maximum speed with minimum cost.

And if you need the newest and most unusual type faces, we have them.

The Advertising Printer is sent to you with our compliments, as a token of our good-will and interest in the progress of your business

When you're through with them, we have them still, and they're not tying up your capital and reducing profits. Let us shoulder your composing room problems. Suppose we work together?

American Typesetting Corporation

Graphic Arts Electro & Matrix Company

(A Division of the American Typesetting Corporation)

THOM BUILDING - CLARK AT HARRISON - CHICAGO

A case in point—in this instance due to lack of understanding—is the accompanying advertisement, which also testifies to the leadership of THE INLAND PRINTER. Some who read it will get the idea the editor has opposed every new type face which departs from traditional roman form, a rather ridiculous supposition in view of the cordiality with which we received the smart sans-serif publicity types brought out recently. Lest snap judgment may result in the wrong inference being drawn from that, however, our cordiality was not due to a belief that these types were an improvement, generally speaking, over the more beautiful and more legible romans the average person likes to read. It was due to the fact that they are far more attractive and legible than the eccentric cubistic forms theretofore favored by advocates of distinction at any cost, and because their introduction represented a real step in the direction of sanity at a time when any change for the better was highly desirable.

THE INLAND PRINTER is deeply appreciative of the many letters and printed items commending its position, and regrets rather than resents such inferences as may be drawn from references like those in the advertisement reproduced. It does resent any reference which infers that THE INLAND PRINTER has opposed everything which anyone has called modern.

While there has never been anything in the nature of a named style embodying so many and such varied features, unbiased readers of THE INLAND PRINTER fully understand our intent in the use of the term "modernism"; they know that it has been in accordance with the commonest understanding, i. e., synonymous with the term "jazz." The printer seeking to be a modern has "fallen for" ultra-bold, bizarre, and eccentric types, black geometric ornaments, and a multiplicity of thick rules, has arranged type in masses of odd, incongruous form, etc., and felt that he was "modern." About 98 per cent of the work designated modern was of this ilk, and about 98 per cent of the printers understood modernism as that and nothing else, or more.

To forestall the effect of any further references designed to becloud its position, or which unintentionally do so, THE INLAND PRINTER considers it wise to restate the things which it has consistently opposed:

1.—Illegibility through the use of overblack and complex faces of type.

2.—Ugliness from the use of eccentric types like Broadway, Cubist Bold, Stygian, Bifur, and Nubian, which are also hard to read.

3.—Ugliness through the combination of unrelated forms constituting an assault on common good taste.

4.—Geometrics as commonly applied in layouts and as also indicated in the excessive use of black patterns of varied shape which disgrace the name "ornament" and keep the mind off the message in type.

5.—Excessive and excessively heavy rulework that, like other jazz features, tends to increase the cost of composition while placing a handicap upon readers which most of them will not attempt to overcome.

6.—Setting lines aslant, in curves, and vertically, instead of horizontally, as they are read.

THE INLAND PRINTER of course recognizes that a prominent display line may be set aslant to good effect, but the practice of modernism frequently led to the extreme of setting the entire advertisement aslant, and frequently, too, at decidedly dizzy angles.

7.—Illustrations which, like much modernistic typography, must be studied out.

To those who would be different at any cost the fact that judges in at least two prominent art exhibitions awarded prizes to pictures hanging upside down makes no difference, but to most people it is laughable.

8.—Composition sans capitals which disregards the part they play in denoting important words and making print more readily comprehended.

The above-given statement should make manifest the objectives of any additional references designed to

detract from the credit due THE INLAND PRINTER and to save the faces of erstwhile champions of the weird, black, and exotic in typography.

There have been worth-while developments in typography within recent years, especially in layout, and these have been commented upon favorably in these columns. But to claim that these developed from jazz effects which the great majority have considered modernistic is indeed ridiculous.

Let there be no confusion, finally, as to the relationship between our Typographic Scoreboard feature and the April editorial proclaiming the passing of jazz. While the Scoreboard has shown a trend away from features called modernistic, it must be remembered that magazine advertising never sank to such depths as did newspaper advertising and commercial printing. The objectionable features noted as having been fought by THE INLAND PRINTER were seldom evident in *The Saturday Evening Post,* for instance, and then only in mild form. Some types favored by so-called modernists and listed in the Scoreboard as "modernistic" are quite largely unobjectionable and unobjectionably used. Faces like those mentioned in the paragraph numbered "2" have rarely been found in important national advertising such as the Scoreboard considers in its compilations.

Comparison of a week's issues of any metropolitan paper during 1928 with the same number of recent issues will convince the most skeptical of the soundness of the position THE INLAND PRINTER has taken in fighting asinine typographical practices, forecasting their early end, and taking the lead in announcing the beginning of the end. You did not go wrong on modernism if you followed THE INLAND PRINTER!

You Can Help Restore Prosperity

IT IS futile to claim that business conditions are satisfactory. Excepting for a very few lines of industry, conditions are not what they should be; buying is hesitant and slow. Shortage of orders should stimulate the merchant's desire to advertise and thus attract more orders; instead, too often he retrenches on his advertising, and the printer suffers.

The retrenching merchant is shortsighted, isn't he? But are you, the printer, doing everything in your power to restore prosperous business conditions? For example, you may have a worn-out and obsolete press or other piece of equipment which you long since decided must be replaced. Perhaps you had received figures on the new equipment. Then business slumped, and Caution whispered, "Better wait"—and you did.

Expansion during a depression is unwise. However, equally unwise is the deferring of replacement purchases when the funds are available for that purpose. Buying—and nothing else—can restore favorable conditions. Your postponement of normal purchasing delays the arrival of the improved conditions you seek.

Think about it. Then check over your plant inventory. Taking care of replacement needs now, instead of a half-year hence, costs you no more. But it does reduce production costs, and it certainly enables you to produce finer work. Furthermore, it allows you to say to your prospects: "I have just installed these new machines. You see what confidence *I* have in the early return of prosperity. Now, aren't you ready to start on that broadside I figured on last month?"

Shake Off That "Job" Millstone!

DO YOU advertise yourself as being a job printer? You have plenty of company if you do—many hundreds of other printers. Nevertheless, we ask you to consult the definitions of the noun "job" in a large dictionary before you run the next batch of letterheads for your own plant. You'll see why we have decided to bar the term from our columns.

The first definition given in the Funk & Wagnalls Standard is "a piece of work," etc. Do you want to be known as a "work printer"? Definition No. 2 is one which will make the word distasteful to every reputable printer, for it reads thus: "Work done or business transacted so as to yield unearned profit or undue advantage; hence, any scheme for making money unfairly, especially at public expense." And finally, down below "Job mistress, a woman who jobs out horses and carriages" and "Job monger, one who indulges in political and other jobbery," we find "Job printer, one who does miscellaneous printing, such as cards, posters, handbills, and circulars."

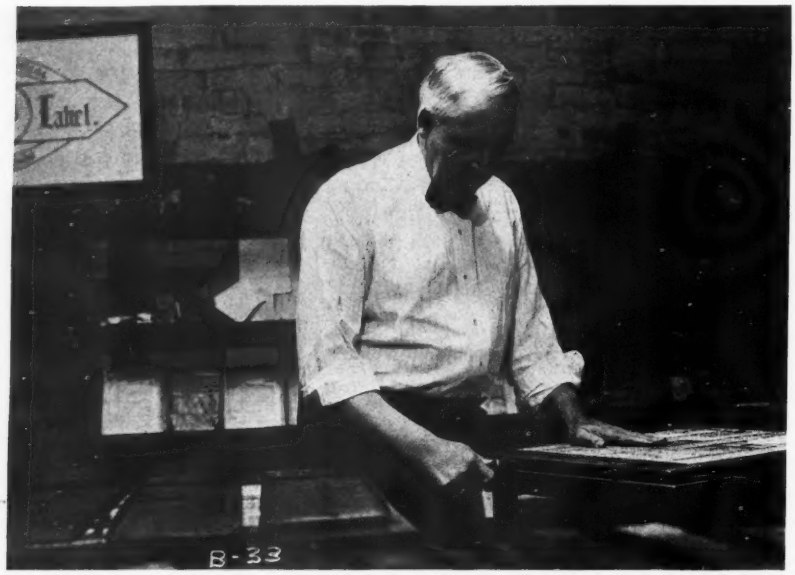
The dictionary is an invaluable compilation of facts. Conceding that, why should any printer feel compelled to accept and use the dictionary term describing his business, especially when that term carries belittling implications and even suggestions of disrepute? "Job printer" can command little respect; it brings to mind the thought of odds and ends, the idea of unimportant work. Was there ever a lawyer whose letterhead read "Attorney for minor cases"? The general term "printer" is far better than the limiting expression "job printer."

Other descriptive terms are available which avoid the objectionable implications of "job." "Commercial printer" is a vast improvement. "Business printer" is, in our opinion, the best descriptive term for a printer who produces the printed materials used in business. It tells the truth; it commands respect.

Shake off that "job" millstone! Make use of one of the two terms just mentioned; or just call yourself a printer. Franklin didn't go wrong on that, you know!

Reconstructed Harding Hall Is Dedicated to the Use of G. P. O. Employes

LATE in May most impressive services were conducted at the Government Printing Office, at Washington, D. C., in dedication of the new Harding Hall, thus named in memory of Warren G. Harding, the first printer president of the United States. Major George L. Berry, president of the International Printing Pressmen and Assistants' Union of North America, made the principal address on the afternoon program, and Charles P. Howard, president of the International Typographical Union, was the chief speaker at the evening exercises. Congratulatory letters were read from President Hoover, George R. Keller, president, United Typothetae of America, and also William Green, president, American Federation of Labor.



The late Warren G. Harding, first printer president of the United States, as he appeared when at work in the composing room of his newspaper plant at Marion, Ohio

Construction of the original Harding Hall was one of the earliest improvements to be initiated by Public Printer George H. Carter when he took office in 1921, for he quickly appreciated the need of an assembly place for the employes of the G. P. O. The garret which extended over the entire main building was converted into a full story, and this space of about forty-five thousand square feet was used for an assembly hall, cafeteria, recreation rooms, apprentice school, and photoengraving section. The cafeteria and all recreational activities are conducted by the employes' association, which has been able to pay all expenses and earn a considerable amount of profit for use in various employe activities.

The construction of the new Harding Hall was made necessary by the inadequate capacity of the original hall and its poor acoustics and ventilation. The new hall is 68 by 112 feet in size, and accommodates about eighteen hundred persons. The fireproof roof is supported by steel trusses, thus eliminating the center column used in the original hall. The lighting system of the auditorium and stage, using a total of 1,429 lights, is controlled from a modern board at one side of the stage. The modern heating and ventilating system furnishes a complete change of air every ten minutes. A plaque of Warren G. Harding is the centerpiece of the balcony decorations.

All in all the reconstructed Harding Hall is an unusually fine assembly place and an outstanding contribution to the pleasure and advancement of Government Printing Office employes. It perpetuates Harding's memory through the service rendered to G. P. O. workers.



The richness and dignity of the new Harding Hall make it a truly fitting memorial to a chief executive whose interest in the Government Printing Office was so sincere and constant

Continental Issues Attractive New Wall Hanger

A valuable and attractive wall hanger is being distributed by the Continental Typefounders Association, 216 East Forty-fifth Street, New York City. The hanger is about 19 by 24½ inches in size, and is effectively printed in red and black on white stock. Twenty-nine lines of display type are shown, representing fifteen of the European faces which have proved especially popular for advertising use, and as a result the hanger comprises a valuable exhibit of the newer imported type faces which the printer may need at any time. The Continental Typefounders Association will be glad to send one to any printer.

A Printer Presents a New Line of Thought on the Subject of Creative Printing

By W. J. BUIE

Creative printing—that is, printing secured through the merchandising ideas developed by the printer or his staff—has many advocates. The Bastien series of discussions, now running in this publication, offers practical assistance to the printers undertaking creative printing. But Mr. Buie questions the wisdom of seeking this type of business. The average printer, he says, has plenty to do without taking on a new burden. Is he right or wrong?

WHEN I read how some creative genius has designed, written, and illustrated a series of sales-promotion pieces, sold his creation to his prospect, and done the printing and mailing, and that these have resulted in so increasing the volume of profitable sales for the buyer that he has been compelled to double his capacity, I confess to feeling a bit critical, not to say unbelieving. Maybe that feeling is due to the knowledge that I do not possess that genius, either as creator or salesman; or to a recognition of the fact that I am a producing printer, not a sales promoter nor a creative genius. I rather incline to the opinion, based on my years of experience, that a practical and technical knowledge of printing production requires such close application on the part of the individual that he cannot at the same time equip himself to do all three jobs necessary to produce a remunerative sales campaign.

Willingly it is admitted that there are a few such geniuses in the printing field. But they are rare. I know a few persons who are wizards with words. I know others who with a few strokes of pencil or brush can clearly portray an idea, and still others whose artistry with types and their arrangement approaches the marvelous; but I have yet to see all three of these combined into one personality. Yet the creative printer must have all these attributes or accomplishments and in addition be a star salesman. I do not go so far as to say that he does not exist. From what I have read about his performances I am sure he does exist, but he is a *rara avis*.

The great overwhelming truth, too, presses in upon me that most of us engaged in the printing business, or, to put it another way, in the business of printing, have found that the mastery of production problems involved in producing the range of printing common to the medium and larger shops requires the best thought and the most intensive study of which we are capable. The creative man, if he is to pay his way, should have no burden other than that connected with the problem of designing and presenting his brain baby.

Printing is a business in itself, separate and distinct from the problem of creating work through design, layout, illustration, writing, and planning of sales campaigns. Another serious danger to the creative printer will intrude itself just here: The creator is in constant peril of forgetting his production problem and its cost in his enthusiasm for the piece or pieces he is creating. The printer who creates is entitled to a greater price than the printer who simply produces to specifications. But it is possible to make a profit in the creative department and show a loss in the productive end. If your contractor is also your architect, it is reasonable to assume that his price for the completed structure will include the architect's fee.

It is conceded that some creative printers are and have been remarkably successful, but investigation will likely reveal that such printers usually have creative and selling departments entirely apart from their production departments, and when the creation has been sold, and the order for production comes in, it is treated as a contractual and not creative responsibility. In a word, the production problem is exactly the same as if the creative work had been done outside. The difference lies mainly in the fact that there is no competition for the production where the creative work and the selling have been done by the printer's organization.

The decision, then, that often comes up to the printer is whether he shall be both creator and producer, or contractor only. Shall he organize his own promotion department, make the necessary surveys for his prospect, collate the statistics, plan the sales campaign, write the copy, time the mailing, and do all those other things necessary in carrying to success a publicity campaign, including the printing? Or shall he devote his selling activities to presenting to buyers his ability to deliver an acceptable product, to meet their requirements as to quality and delivery and devote his personal attention to those production problems, the solution of which determines whether he can manufacture at a profit on the basis of his selling prices?

I take the position that the contract field offers the widest and most inviting opportunities for the printer desiring to build a permanent and profitable business—unless, of course, he is a genius; no rules apply to the genius. The contract printer can select the lines upon which he desires to center his activities, whether publication work, such as magazines and booklets, straight-line commercial work, loose-leaf forms of every character, catalogs, folders, and broadsides, or such specialties as labels, wrappers, envelopes, tags, sales tickets, or any number of specialties requiring special equipment and which admit of plant arrangement for economic production. Most plants so designed and equipped can bring their production costs to the lowest levels. They have no competition from the local general printers. Once established, sales expense can be pared to the minimum. Direct mail will bring the major volume of their work. Price is the determining factor, volume the *sine qua non*.

The contract printer has another advantage. He works to the specifications furnished by his customer. His responsibility ceases when he has fulfilled the specifications of the customer. He has made no promises, no claims that he cannot fulfil. If the printed matter or the campaign fails to bring expected returns, no blame attaches to him. He has executed the work in accordance with the specifications given him by the buyer, and while as a matter of interest in the welfare of his customer he is anxious to see the work he has done become a profitable expenditure or investment for that customer, yet, should it

fail, no responsibility for the failure is on his shoulders. He made no promises other than to fill the customer's order in accordance with instructions.

Few of us can do well more than one thing. And there is no surplus of those who can do even one thing as well as it ought to be done. When the proprietor or the manager of a printing plant has mastered his production problems, has planned his equipment and organized his working force, both mechanical and selling, so that it coördinates with little or no friction, has reduced lost time and waste effort to a minimum, has his buying and credit organization functioning to a high degree of efficiency, he has accomplished all that can reasonably be expected of normal human ingenuity. He is a good business man. Not a genius, perhaps, but his annual reports show progress. Load him with the responsibility of creative effort, especially in the field of promotion, and his productive record will suffer and his creative efforts bring little returns.

Multitudes of opportunities present themselves by which the contracting printer, through his salesmen or his production department, may be helpful to the customer in effecting economies, in redesigning forms as occasion or changing conditions may suggest for speeding up work in the customer's office. All these the wideawake printer will grasp, and through them more securely hold his customer to him. But this is not creative work within the meaning of the term as commonly applied to creative printing. This is nothing more than service owed, just as my tailor owes me the service of suggesting the right material, the correct cut, and the proper color for my fall suit.

No criticism is directed toward the creative printer, the printer who believes himself qualified to solve the merchandising problems of merchants or manufacturers and offers his services in that capacity. May he grow and prosper and may his tribe increase with each passing year. He is creating more impressions for the contract printer.

But isn't he launching out on a rather uncertain sea? First, he must find his prospects; then he must create his orders, bearing all the initial expense before the machinery of his plant can be put in motion on production. Where are the customers to be found? Established concerns buying quantities of sales literature either have their own creative departments or retained counsel which make the necessary studies and design and prepare all promotional advertising printing. The creative printer cannot hope to break this line except in isolated instances. He must first create his customer before he is in a position to create printing for that customer.

Are You Building a Plant or a Business?

CUSTOMERS and not shop equipment are the backbone of any business. Why ordinary shop equipment should receive more attention than good customers is a mystery.

Idle equipment standing still is just a liability. A good account always moving is a growing asset.

A worthless press ought to be tossed out just as fast as you would drop a worthless customer.

Two shifts in one day with the same equipment are much better than one shift in two days, which is now the situation.

Cut down your plant to fit the needs of your profitable customers and build both up together.

You can concentrate on only so many customers at a time, so pick out the best and most desirable and don't go beyond your ability.

Anyone can manufacture an article that will satisfy 90 per cent of the people, but who is going to sell it?

The future prosperity of the printing or any other business depends almost entirely upon selling ability. No less an authority than Charles Schwab said recently of his company, "We expended $169,000,000 in improved equipment to reduce costs of manufacture, and then we turned around and gave it all away by inefficient selling."

If the same effort had to be expended to obtain a new piece of equipment as to obtain a new account there would be more profit.

The debts of the foolish are still being paid by the wise.

Valuable food for thought. An item by Charles J. Powers in the house-organ of the Rourke-Eno Paper Company, Hartford and New Haven, Connecticut

The contracting printer has no such problem. Granted that he can meet the specifications of the buyer in delivering the quality required, he has but two obstacles to surmount—selling and production; and the selling is predicated on the economy with which he is able to produce. He sells on the same basis as any other contractor. Not necessarily price, for price is a most deceptive guide to the buyer and a bottomless pit to the printer. The printing industry has not yet reached the maximum of production nor of economy in production, hence the contracting printer who is constantly seeking better production methods, a greater economy in operation, the delivery of an improved product, and a closer coöperation with his customers in meeting and supplying their needs, consistently holding out for a price fairly representative of the value of his work, finds his margin of profit gradually rising and his position in the industry and in the confidence of the buying public becoming more and more secure.

The creative printer has his place in the industry. But for the great majority of those engaged in the business of printing, contract work offers the best and surest route to a safe port.

New Offset Method

An interesting development in the offset printing field has taken place in Norway, according to a statement issued by the Bureau of Foreign and Domestic Commerce, Washington. It is stated that Dreyers Grafiske Anstalt, Stavanger, one of the most important printing plants in Norway, has just developed an improved method of offset printing, which is attracting considerable attention in Europe.

"By this method," the bureau says, "type is transferred to the zinc plates, so that a much clearer print is obtained. Specimens of printing submitted to this office show splendid results. Two of the largest offset printing plants in Germany have adopted this new method, which has been developed by Mr. Dreyer, the president of the company, after a number of years of experimenting."—*Lithographers' Journal.*

British Process Engravers Elect Officers

Edward W. Hunter, managing director of the Sun Engraving Company, of London, was elected president of the British Process Engravers' Federation in place of Andrew Dargavel, who has held that position for sixteen years. The annual meeting was held at Great Malvern, on the borders of Hertfordshire and Worcestershire. The most friendly feeling was shown by members at this meeting. Business was reported fair, with no alteration in prices for photo-engraving. P. J. Baily was elected vice-president and C. W. Harness was made second vice-president. T. C. Eamer was retained as treasurer and A. E. Dent was continued as secretary.

High Degree of Printing Excellence Is Revealed by Fleetwood Portfolio

By **R. A. BREWER**

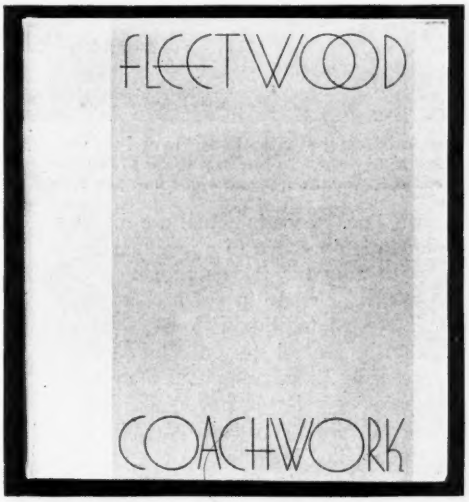
STUDENTS of contemporary American printing are well aware that its masters are divided into two schools. One is creating excellent examples of modern bookmaking and typography for the edification of collectors. The other is equally intent upon the creation of fine design and craftsmanship in the production of the commercial message. It is this latter category on which our attention is focused. The recent awards of the Graphic Arts Leaders Exhibit of America contains many examples of the finest works of present-day designing and printing for commercial purposes. Within this exhibit is one example which deserves especial attention, for it typifies the spirit of the times so thoroughly—it is so thoroughly free from all tradition—as to be outstanding. We refer to the Cadillac-Fleetwood portfolio.

The conception for this portfolio originated in the advertising department of the Fisher Body Corporation, under the direction of H. J. C. Henderson, manager of advertising and sales. The actual designing was carried out by Lucien Bernhard, who is regarded as a leading exponent of modern design and typography. The printing and mechanical production are the work of The Bartlett-Orr Press, of New York City.

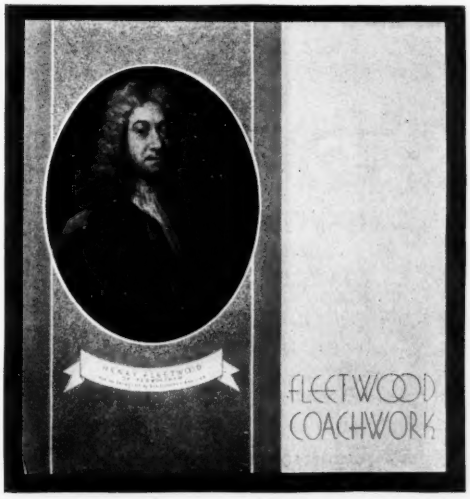
The first point about this portfolio is its unusual shape, it being 13½ inches high by 12½ inches in width. The normal inclination to make the height approximately one-third higher than the width, or to reverse the process and make the width one-third wider than the height, was discarded for this very distinctive shape.

The basic color scheme of the portfolio is a combination of pale blue, black, and silver. The cover is of paper-covered boards, a combination of pale blue on white with delicate lettering in black. As one opens the covers he is struck immediately by the unusualness of the end papers, which carry a geometrical design of solid blocks of pale blue at the top and bottom mitered to solid blocks of black ata either end and surrounding a silver panel in the center in which the words "Fleetwood Coachwork" are in white. The end papers are so fastened as to form the portfolio container, and within them are the fourteen four-page loose-leaf folders.

The first folder is a general one presenting the story of coachcraft and the traditions underlying the present high position of Fleetwood bodies. Against a silver panel bordered by pale blue is a four-color illustration of the portrait of Henry Fleetwood from the original painting by Sir Godfrey Kneller. This four-color illustration is die-cut in an oval and mounted against the panels.



The hand lettering of the cover is printed upon pale blue stock, and the two margins are in white



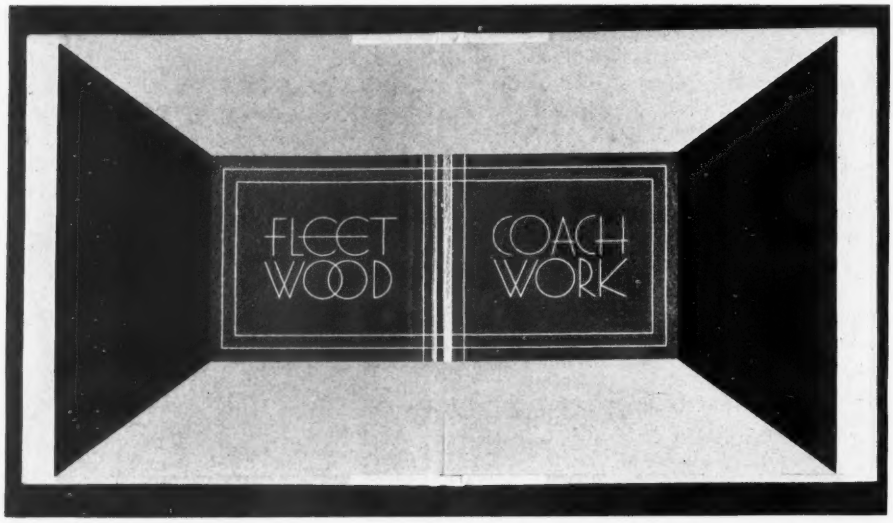
On the title page the portrait of Fleetwood, in colors, is set against a silver panel bordered with pale blue

The balance of the fourteen folders cover the various body types of the line. Each cover offers in an unusual manner a pictorial representation befitting the name of the particular model. For example, the La Salle Fleetway shows a broad highway in a dynamic manner; the Cadillac Fleetwind is pictured by a wind-swept tree beside a brook; the Cadillac Fleetdowns shows a wide expanse of countryside through a massive stone archway. The color scheme of all these folders is more or less dictated by the color scheme of the car shown.

As you open them up, the inside spread is handled as a complete unit showing on the left-hand page a representation of the particular model, together with a distinct message referring to its general characteristics. On the right-hand page are covered special features of the particular model presented, together with a series of line illustrations showing the floor plan, details of the interior, and an actual sample of the upholstery. Of course the color schemes in the upholstery samples are merely presented as suggestions, as the Fleetwood is a custom job and the selection of the color, design of upholstery cloth, and other details are worked out to meet the requirements of the ultimate buyer of the car.

One of the particular notes of distinction about this entire portfolio is the unusualness of the type face employed. It is understood that the particular face, the Bernhard Gothic of the American Type Founders Company, was utilized in the Fleetwood portfolio for the first time. The type was originally cut for Mr. Bernhard and now it is generally available to the printing industry. As a type face it is

representative of a style now very popular with designers of the modern school, and which combines simplicity with a high degree of distinction. It is interesting to note that the designer, Lucien Bernhard, has in his border and background treatment for the illustrations a perfect harmony between these borders and the basic design of the type face. With slight exceptions, the entire job is printed by the Jean Berté water-color process. The exceptions are, of course, the four-process illustration of Henry Fleetwood, the silver appearing on the end papers and the cover of the first folder, and the outline of the cars, the detailed drawings, and the type, which were printed in opaque oiled ink to insure securing a sharp printing and of the carrying of detail to the solid colors of the car-body illustrations.

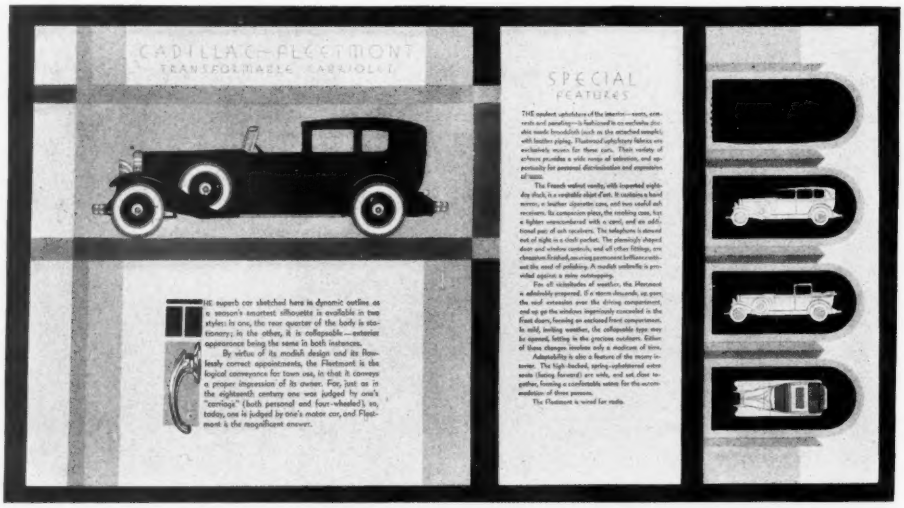


The end leaves were worked out in a most impressive color scheme. Lettering and the surrounding rules were in white against a silver background, the end sections were run in black as shown, the top and bottom sections were in pale blue, and white was used for the left and right margins of the end leaves

In every instance the combinations of color are daring and unusual. Yet so masterfully have they been handled that a dainty richness is achieved which is noteworthy. For example, we have a combination of pale gray-green, salmon pink, warm brown, and black. Another extremely unusual color combination is the combination of gray-green, blue, yellow, black, gray, and deep-sea green.

In determining upon the portfolio as the basic format, the Fleetwood Body Corporation was applying an element of sound merchandising as well as economy. In the majority of instances it is possible to know in advance the type or the particular style in which the prospective buyer is interested. Under these circumstances it is unnecessary to present a complete showing of the line. Hence in actual use the portfolio is presented to a potential buyer with only the folders relating to the particular model in which he might be interested, together with the folder telling the general story of Fleetwood excellence. As an example of present-day designing, platemaking, and printing, the Cadillac-Fleetwood portfolio is of outstanding importance—a worthy expression of the fine institution whose products it pictures and describes. It is obvious that copies of such an expensive portfolio cannot be sent out to printers on request.

However, interested printers will be able to examine this exceptional specimen of printing at any of the Cadillac-La Salle agencies. Also, THE INLAND PRINTER has sent one copy of the portfolio to London for the benefit of its English readers, and this specimen may be examined at the general offices of Coates Brothers & Company, Limited, located at St. Bride's House, Salisbury Square, off Fleet Street, London E. C. 4.



Center spread of the Fleetmont section. The dominant notes in the color scheme are orange, brown, and gray, the headings and text also appearing in gray. The black space at the upper right contained a swatch of one of the varieties of broadcloth upholstery available for the Fleetmont model

Readability

I have just returned from a trip during which I talked with a number of leading typographers, and I found that the trend is very decidedly toward typography that is a balance between beauty and utility. Even the heyday of type manufacturers who have been making a new and different face every week seems to be passing.

We will find readable and sensible typefaces and typography coming into their own very rapidly now that everyone is beginning to realize that advertisements will have to be read to do the necessary sales jobs. Advertising competition is becoming keener every day, and advertising that must do the job will have to be advertising that is inviting, legible, and easy to read and understand.—*H. J. Echele in "Printers' Ink."*

Elaborately Printed Paper Specimens Secure Few Orders From Thinking Printers

By R. F. BELLACK

FOR THE past two years, whenever a paper salesman has gone into rhapsodies over a sheet of paper he's trying to sell me, and has triumphantly pulled out his group of samples, printed in all the colors of the rainbow and flawless in every detail, I've told him, "Send us a half-dozen sheets, and we'll try them in a run." If the salesman remembers to send them up to us, we try them and file them away in their proper sample-cabinet.

Generally the samples stay there. Sometimes they show up so well that we start using that paper immediately. But in very few cases do our specimens compare at all favorably with those printed "specimens" that the manufacturer sends to us as fast as his printer can turn them out.

Why? Simply because the maker of the paper wants a job that is beautiful to see—and he gets it! He doesn't care how long it takes his printer to produce it; how many sheets are thrown away in the final inspection; how many years of experience lie behind each run of that particular kind of paper. He wants to sell some of it to you and to me, and if he can do it by conveying the impression that every job we produce will look as good as his samples, he's satisfied. Well, I'm not, for I've been led to expect something extraordinarily good, and the "ordinary" looks all the worse after I have seen those superspecimens.

Personally I'm weary of seeing that sort of advertising. Once upon a time we filed most of it in a comprehensive cross-indexed system of idea and sample files. But not any more! After a half-dozen experiences in ordering paper for a job that was similar to a manufacturer's "specimens," and then discovering that in order to get those results we had to spend many more hours than the job justified, we stopped being foolish. Our plant is modern and well-equipped. Our employes are intelligent hard workers, who take an interest in turning out a good job—and in doing it as quickly as they can. We don't stint on rollers and inks. Yet we can't approach the quality of the samples that are sent to us at a cost that will give us a chance to get the business.

***The Inland Printer* is a printers' magazine. This article, intended for the eyes of paper manufacturers, appears in these columns only because it is an expression of opinion on a subject closely affecting the progress of every printer. It is hoped that other printers will submit their comments on this matter, and that the distribution of a greater number of helpful specimens may thus be encouraged**

Perhaps that isn't misrepresentation on the part of the manufacturer, but it looks to me as if it is. He sells his paper for commercial purposes—not for the occasional job where time and money are no object. He is forcing me and probably hundreds of other printers to make our own test runs of his paper under commercial conditions. And while those test runs have saved us grief and a lot of money, they are a nuisance in many respects, and far too limited in scope really to tell what a certain paper can do under varying conditions.

There has been a forward step by a few paper companies in their recent specimens advertising; I can think offhand of two of them that send out runs made in the midst of a job that is either average or not far above it. But even that is not complete evidence. We users of a paper should be entitled to know many things about it before we let ourselves in for possible trouble by ordering it. We should know what inks work best; what reducers and driers are safest to use; what press speed we can expect; what the chances are of trouble with offset, cracking when folding, or discoloration from gas flames. If the stock is a cover paper or a rough-surfaced book, we want to know if a Ben Day screen can be used, and of what degree of fineness; if six-point will print cleanly upon it; how many impressions of white or buff must be made to cover its various colors. Perhaps the manufacturer's printers have worked out some makeready tricks; if so, we want to know them. Perhaps an ink company has developed an ink for a certain dull-coated enamel that works like a charm; we'd be far more apt to use that enamel if we didn't have to gamble on results.

If a manufacturer can't be satisfied with anything less than the best, let him put out duplicate pieces—one of them as perfect as time and money can make it, and the other run by a reputable plant as a good commercial job. Let him tell exactly how the finer result was secured, and how much more it cost than the other run. Let him give me and a few thousand other printers the information that will help us estimate our jobs to yield us a profit instead of a loss. And if certain kinds of effects are so hard to achieve on his paper that they are impractical, for the sake of our friendship let him tell us about it instead of leaving us to find it out for ourselves. A manufacturer who did those things would have our confidence, and if his product seemed to fit our needs we would use it without question.

There is another thing that the paper manufacturer could very well do to help the printers upon whom he depends for business. He could aid the printer to produce his work at a profit by telling him how to get the most for his money, and making it as easy as possible for him to do so. One paper company has already done this in regard to book papers, with an "Estimator's Reference Book"; and, strangely enough, it is the book-paper manufacturer who is outstanding in his field. Not only has this manufacturer published this book, but many others. One of them deals with humidity, another with dust and dirt, a third with the most efficient sizes of folders and booklets. He is obsessed with the idea of giving the printer information instead of samples; of helping him produce work at a profit instead of showing him specimens that are beyond the average printer's range. We need more manufacturers like that.

The money that is yearly spent on "demonstrations" which flood the desk of every printer (and go to the paper-baler the next day) could take care of the experimental work which thousands of printers are doing for themselves,

and do it quicker and better. Every day some printer runs into trouble because he has never before printed on a dull-coated book paper, or because he has never before tried to lay a solid on an imitation-leather cover, or because he is having his first experience with overprinting two colors on a letterhead. Very likely he attempts it because of a demonstration piece received from a papermaker. And quite likely he won't try it on that manufacturer's paper again!

Not long ago a paper salesman came into my office, tenderly bearing a large, flat package. He greeted me, and before he was even seated I was listening to an oration concerning the high quality of our work, the inspiration that he derived from seeing our printed specimens, and the pleasure he was certain we must take in beholding fine printing produced by masters and now delivered to us through the magnificent generosity of a certain manufacturer whose emissary he had the honor to be.

Properly awed, I awaited his pleasure. As if it were a crown jewel, he withdrew from its wrappings a box, and then from the box a book, which he handed to me with the smile of one who confers the highest favor in his power. I looked at the book. It was undoubtedly a remarkable piece of work, designed by a great artist and printed by an equally great craftsman: the sort of book one can't help but admire. And so I admired it, and praised it, and (when the salesman had gone) carried it back to a shelf of similar books, where it reposes today, slightly covered with dust but still beautiful.

That same afternoon another paper salesman came in, carrying in a battered portfolio a half-dozen samples he had picked up on his recent calls. "Here," he said, "is a sheet they were running at Blank's the other day. That's one impression of gold ink over bond yellow. On this job they were making twenty-four hundred on a Miehle vertical—not so bad, eh? And here's a broadside on our new folding enamel that I picked up in Milwaukee. Folds pretty good across that solid, doesn't it?"

A little later he walked out without his samples—but with an order. And those battered samples are in the little file behind my desk, with the name of the paper noted on each, and several orders already to their credit. That salesman can have a sample of any job in our shop, and if he wants more information I will look up the number of pounds of ink it required, the speed of the press, and the hours of makeready. Some paper manufacturer, who is not getting volume in spite of the beautiful demonstration pieces that leave his mill every month, ought to hire that fellow for advertising manager. He's found the secret of selling his paper to printers so that it stays sold—and can a paper manufacturer ask more than that?



Uncommon and striking use of color in illustration. From an advertisement of the Morrison Railway Supply Corporation submitted by Walter H. Le Vasseur, typographer, of Buffalo

Versatility and Vocabulary

By C. M. LITTELJOHN

Poverty of language is a serious handicap to the printer featuring direct-mail or other advertising literature. A limited vocabulary hampers the sales possibilities of advertising literature, and often vitiates the excellent impression otherwise created by sound typographical effects.

The printer's vocabulary, especially when it is pocket-size, frequently may not give him much personal concern. He may feel that he has command of a wide range of words when, as a matter of fact, he is chiefly using stereotyped expressions which are really hallmarks of thoughtlessness, since they reveal no shades of meaning, no subtle distinctions, and none of the intriguing little nuances in which, thanks to words imported long ago, and which are strongly entrenched in the tongue, the English language is so rich.

"Have you ever noticed," it was remarked the other day, "how all the direct-mail stuff of Cipher & Blank is full of certain set expressions? Blank, it appears, has but three words in his vocabulary, 'snappy,' 'bigger,' and 'better.' "

Since this was mentioned, a check-up has confirmed this printer's preference for such expressions, and perhaps a few others which, when overworked and used indiscriminately, lose their entire effectiveness in developing sales.

There is a quite too prevalent tendency to utilize set expressions which suggest lack of thought. Real, original thinking requires its own words, or at least an original arrangement which brooks no already-contrived slang supposed to fit all occasions like a panacea.

How little enrichment of real expression is contained in such trite, threadbare and thoroughly meaningless clichés as "And How," "Thanks for the Buggy Ride," and "Whoopee." Hiatus in conversation and sometimes large gaps in thought are frequently conveniently filled out in this manner. Yet such terms are the antithesis of thinking.

Every word in a printed message counts when it is well selected, and shows clearly that it is the only word that could be chosen to express a particular meaning. The printer's vocabulary cannot therefore be too large. It is a part of his personal equipment, as fonts of type and presses are part of his mechanical equipment. Through a rich vocabulary, simply used, advertising literature and direct-mail pieces take on genuine sales effectiveness.

THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

Plural Possessives

In a ticket which I am about to print, I am in doubt as to the correct punctuation of the main line. Which of the following three ways is correct, and why?

Mothers and Daughters Banquet
Mothers and Daughter's Banquet
Mother's and Daughter's Banquet

Thank you for your help.—*Indiana.*

The second way is wrong; it names two things: first, mothers, and second, "daughter's banquet." They are incoordinable. The third is at least consistent and grammatically possible, but it is a singular possessive, and I feel quite sure that the plural possessive is what is wanted in this case.

The first might be okay if it were hyphened, as: "mothers-and-daughters banquet." This would be turning the possessive into an adjectival form. It would be comparable to the expression "a pie-and-pudding diet."

But if the idea is that the banquet is for mothers and daughters, the correct form would be "Mothers' and Daughters' Banquet," coördinating the two nouns in the plural possessive form.

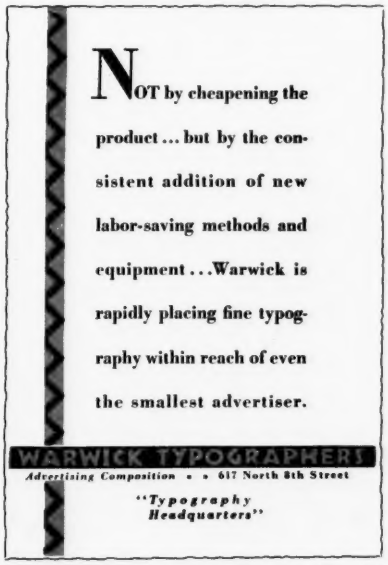
"Omit-ted," but Not "Dub-bed"

I see that you divide the word "omitted" between the double letter. Being of an inquiring and contrary disposition, I questioned your accuracy and went to the Standard—which upheld you.

Just the other day I had occasion to mark the word "dub-bed" on an operator, and it occurred to me that if called upon for an explanation of why the division was bad (which I often am by younger operators) I would be more or less up against it for a logical explanation. Will you kindly explain why "omitted" is correct according to the Standard but "dub-bed" is incorrect?—*Michigan.*

Here, for once, comes a question that is both interesting and possible to answer (bad English, that!) with clearness and positive statement. And the explanation is amusingly simple. It will surprise the querist. It is that there is no double letter in "omitted," but there is one in "dubbed." Yes, there are two "t"s side by side in "omitted," and two "b"s shoulder to shoulder in "dubbed." But in the first word they are in different syllables, and in the second word they are in the same syllable. "Omitted" is a three-syllable word. "Dubbed" is a monosyllable. In older English, and still sometimes in poetry of the affected, artificial sort, "dubbed" might be given a two-syllable value in the meter, in which case it would be pronounced as "dub-bed"; but that is extraordinary and artificial. A double letter is one which is repeated without starting a new syllable. The "ll" in "Teall" is a double letter; the "l"s in "really" are two separate sound values. Hence it would be wrong to divide "reall-y," and right to divide "real-ly." Compare "pillow," "pil-loried," and the like. Do not divide "pill-ow," "pill-oried." If you will make this distinction between the true "double" letter and the start of one syllable with the same letter with which the preceding syllable ends, you will avoid much confusion, some errors, and perhaps a great deal of hard feeling among the folks in the shop.

★ ★ ★ A COPY IDEA ★ ★ ★



Impressive 5 by 7 inch mailing card by the well known St. Louis concern named. The initial in the original is in a third color

"Another and I"

There is a dispute as to the proper use of "another" in such expressions as "another lady and I," "another gentleman and myself." I claim that the use of "another" is superfluous. We often hear "a lady friend and I," "my boy friend and I." Would it not be better to say "a friend, a lady, and I"?—*Texas.*

This is one of those "far, far into the night" questions. If you say "another gentleman and I," you seem to be insisting on the fact that you are a gentleman—which would be ungentlemanly. But if you say "a gentleman and I," you make it seem as if you were disclaiming your right to the title, differentiating between your friend, who is a gentleman, and yourself, as by implication not to be classified as a gentleman.

But these are artificial rather than real difficulties. The objections are quibblish. In ordinary conversation, if both speaker and auditor are free of affectation, the handiest expression is acceptable. In writing, if bothered, there is opportunity to sidestep and amplify the expression, making it clear that your friend is a lady or gentleman, and then using the pronoun "we."

These questions are the product of too much grammatical culture.

Points of Style

I cannot agree with you in regard to using the possessive "s" on "day's work" or "week's vacation." To me it is merely an illiterate form of construction of the English language, and something over which the proofreader has no control. I also notice that you use the Middle West style of making one word of "anyone," "everyone," "someone," etc. Will you kindly give me your reasons for the one-word style? Neither Webster nor Standard will agree with you on this. However, quite a few popular magazines use the words that way, but to me it always stands out like a sore thumb. Possibly it is mere habit with me.—*Michigan.*

Well, if it is illiterate to say "week's work," I have lots of good company in my illiteracy. I just can't see "I did a day work" or "I had a week vacation." Nobody *says* those things. Why not accept that fact as decisive? I believe a million persons *can* be wrong, in some

matters; but this is a matter in which usage by the millions justifies a form of speech whether the rulebook makers like this form or not.

That expression "Middle West style" is interesting. It confirms belief that the Middle West is actually "doing something" to customs in speech and print. That the Middle Western influence is wholly good, I doubt. Its spirit of freedom is good, but only, in the long run, if accompanied and regulated by certain disciplines. Probably most of us are governed in our ways of writing "anyone," "any one," and the like, just by habit, developed unconsciously from print to which we give respect—by teaching in school—and by sheer accident, or perhaps occasionally by laziness.

Pronouncing

Is "whoopee" pronounced like "whoop," with the "w" silent, or is it to be "woopee," with the "h" silent? Or is there still another pronunciation, as in "which," "what," etc.? Being totally deaf, I have never heard the word pronounced; and since the dictionaries do not as yet contain the word, at least to my knowledge, I have no way of knowing which pronunciation is correct.

I am told, "Here everybody pronounces it 'woopee' "; to me it seems to be "hoopee," like the word "whoop," but I may be mistaken. A deaf man, I believe, is more in danger of mispronunciation than others; rather, I should say he is more apt to pronounce words not in agreement with the popular way, for the very reason that he does not hear that pronunciation—though according to the dictionary I know from experience that I often am right in the pronunciation of certain words, even if it is not the same pronunciation as is employed in the more popular form.—*Arizona.*

The word is subject to precisely the same vicissitudes as "whoop." Some say "woop," some say "hoop," and some wheeze "whoop." (Did not the early English write "whale" "hwael," or am I as wet as one?) I think those who use the "h-w" sound give the double-"o" its long sound, and those who call it "hoop" shorten the vowel sound. Likely as not the word will settle down to something like "wuppy," and in long years to come the philologists will painfully retrace the word's course through various forms in popular favor.

"O. K'd"

In a legal record recently I found the answer by a witness: "I O. K'd the bills." Why was the period omitted after the "k"?—*Ohio.*

If you write "O.K." as a verb the past tense should be written "O. K.'d," in good logic. I much prefer to turn the symbol into a word: "okay," "okaying," "okayed." The newspaper usage leans toward "okeh," "okehed," and I suppose "okehing," which seem half baked.

How Old Is the Widow?

Recently I was asked how long I had heard a short line beginning a column or page called a "widow." I said, "As long as I have been at the trade," but could give no other answer as to its origin, history, etc. Can you provide for me any more definite information regarding these matters?—*New Jersey.*

No, I haven't any books handy that would help. The Webster or Standard people would win three cheers from our printer audience if they would enlighten it on the history of "widow" in printshop slang, and it would be delightful to hear from old printers, too.

Methodist, South

Kindly give your opinion on the punctuation of the following line when used in a letterhead: "Blank Methodist Church South." Thanks for this help.—*Alabama.*

It is customarily, and, I think, officially, written without the comma, as in the query from Alabama.

Are Proper Names Exempt From Rules?

A writer asks, "Where is our grammar?" He was referring to omission of the apostrophe in such names as "Peoples Bank." To my mind the question of grammar does not enter, because we are now in the realm of proper names, and rules cannot govern there.

A certain newspaper stylebook attempts to do so by arbitrarily adopting "Mable" as the spelling for that name regardless of the wish of the owner of the name. This paper goes so far as to insist on the spelling "Oddfellow" when referring to a well known fraternal organization, while the organization itself always makes two words of the name.

I know of a firm which omits periods after initials, as "The J B Smith Co." A name is correct when printed as the owner of it uses or desires it.

Another phase of the immunity of proper nouns from the rules of grammar is in forming plurals. Three women named Mary are the three Marys. If we print it "the three Maries" we make them Frenchwomen and pronounce the name differently. Swinburne wrote "The Four Maries," all about four women named Mary, but this does not alter my conviction. Martin Davis and Henry Davis live in adjoining houses, yet it would not be correct to say, "The Davies live next door to each other."

Some years ago a calamity of some nature befell Kansas City, and the Associated Press in its story said, "Communication between the two Kansas Citys has been cut off," a spelling which I contend is correct. Spell it "Cities," and, notwithstanding the capital letter, there would be a class of readers who would wonder what two cities of Kansas were thus affected by the calamity.—*Oklahoma.*

A prize letter! The Travelers Insurance Company insists on having its name written with one "l" and no apostrophe. Whether it would turn down a premium check made out to "The Travellers' Insurance Company" I do not know. "Peoples Bank" appears mighty strange, but if the bank people want to write it that way who shall stop them? But of course they know when they adopt that form that they can't expect everybody to fall in line.

I quite agree with the writer of this interesting letter on the "Marys" and the "Kansas Citys." As to the plural of "Davis," certainly one Davis and another Davis are two Davises. Any other form is either an affectation or an ignorant error. The querist's parallel would have been more exact if he had used the name "Davy," plural "Davys," not "Davies," for his example.

Inches of Space—Is, or Are?

Just another question about the agreement of the subject and verb. Here is the sentence as I see it: "The secret of the difference is simply this, thirty or forty inches of air space *filters* out almost all the short waves." Is this singular verb correct?—*California.*

Well, sir—let's have a party! Only a few years ago, I would have answered such a question with the calm assurance of a billygoat eating the tail off a shirt on the clothesline. I thought I knew grammar pretty well, and how to compound, punctuate, and all that. Now I am not so cocksure. And the reason is that grammar is actually changing! What used to be, ain't. And what used to wasn't, am. Demonstrative and relative pronouns don't watch the drum major any more; they just play along on any old tune in any old key and tempo they like. Singulars and plurals are in a state of anarchy. People are not merely in revolt against the old rulebook—they don't know enough about it even to acknowledge its existence. They just go ahead and use the language any old way they please. Sometime the new tricks will be all classified and coded and made into a new set of rules; but right now it's all happy-go-lucky, hit-or-miss—and no penalties.

This question about agreement in number of subject and verb is an old, vexed one. It never was decided as to ordinary usage by the rulebook—and that, I think, was because the rulebook tried to place bounds on usage which the multitude refused to accept. The trouble is, you simply cannot make a rule which will always work. We who use the language, in speech or writing, are free-minded enough to insist on the forms that say what we desire to say most surely and clearly. "Forty inches of air space" has a plural start, ending up in a phrase with a singular noun for its foundation: "inches," "space." And the essential fact is that the complete

expression, "forty inches of air space," is itself in effect a singular noun and it therefore takes a singular verb and thus settles the momentous question.

The certainty that in giving this answer I cross my own trail in my earlier answers to similar questions does not deter me from taking this stand. But before any of those deadly parallels are constructed, let me ask any reader who may dig up old answers with which to confound the answerer to be mighty sure that the parallel is real—for there are some distinctions to be made, and apparent similarities are frequently reducible to important fundamental differences. (This seems to sound "slick" as I write it, but it is not being offered as an alibi in any sense.)

"Forty inches of air space filters out the short waves" is *right*.

Let's Be Kind to the Printer!

By EDWARD N. TEALL

ONCE at least, and possibly more than once, readers of Proofroom have been afflicted with a disquisition on the subject about which I now intend to disquisish again, namely, the proper preparation of copy. But on such a subject it is impossible to speak too often. It is a subject of tremendous importance to printers. It should have the interest of all editors. Copyreaders in the newspaper offices may be expected to give an old-fashioned "Huzzah" for every utterance on this subject, for it comes close to the routine of their occupation. Proofreaders would benefit by better preparation of copy, for it would result in cleaner proofs coming across. And if by any chance this article should happen to be read by any teacher, school principal or superintendent, or member of a school board, and find lodgment in his or her mind, sprout, and grow to the proportions of an incentive to initiate constructive operations, it would be a moment of triumph for me who writes. (Let the Proofroom grammarians chew on that!)

There must be something wrong with the schools, to explain the almost universal carelessness in copy preparation. Either they do not try to educate the young in such matters, or they fail to put it over. None but those who handle copy by the acre can appreciate the general slackness with which writers approach the problem how best to present their thoughts to an editor. In handling the Mail Bag department of the Philadelphia *Record*, as part of my editorial-page duties, I come constantly upon monstrosities of copy preparation so sad there is nothing to do but laugh—grin and bear it.

I recall once mentioning in Proofroom that people nowadays appear to divide words without the slightest consideration for syllabication. The then editor of this publication thought I was overstating the facts. But time after time I find writers getting to the end of a line in the midst of a syllable and simply cutting back to start the new line. This happens not only in the cruder kinds of copy, letters from earnest but not very literate writers, but also in copy produced evidently by persons of education and culture. If a word could cry out loud when torn apart in this cruel manner, the ululations would deafen us, and some hearts might be moved to mercy. But the silent word earns no sympathy, the laparotomy proceeds, no pangs of pity move the hearts of the writers. The words are treated as a country boy treats the worms in his can of bait when he goes fishing. He pulls the unhappy wiggler apart, impales half on the hook, and drops the squirming remainder back in the can to await its turn for immolation. And when words are thus maltreated the copyreader has to patch them up, indicating the correct division of the words.

Proper division of words in the copy would go far toward reducing waste motion. If the writer is lazy, or just can't master syllabication, let him or her refrain from division of words in copy. The typewritten line does not have to be justified; the hand-written



A novel idea for handling the change-of-name problem. The six cards are delivered in one sheet, and perforated lines allow cards to be separated and each given to the person or department named. The idea is also appropriate for changes of address, phone number, etc.

line is entirely subject to the writer's will. But in printing the line must be filled out flush, and correct division of words is important.

The outstanding defect in most non-professional copy, and in a great deal of copy produced by professional writers, is the failure to leave open space. Copy is crowded. The writing begins too near the top of the page. It runs too far out, right and left, toward the edge of the sheet. Interlinear spacing is niggardly. Even the ordinary double spacing of typewritten copy is only a fair allowance; single-spaced copy is an abomination, hard for the compositor to read with assurance that lines will not be skipped, and almost impossible to edit. Possibly some writers crowd their copy deliberately, to keep the editorial pencil (seldom blue!) from getting in to make changes. But what would these writers think if they knew such a stunt might cause rejection of their copy entire? Established contributors cannot be treated so cavalierly, but newcomers expose themselves to the rejection slip when they crowd their copy.

In any kind of copy space must be left for the printers' and editors' marks. This applies to advertising copy; to matter submitted to the newspapers or magazines for publication; to reports that are to be printed; to house-organ copy—to any copy which will be handled by others than the writer. If space is not provided for a heading, the editor has to paste an extra slip of paper at the top of the first sheet, losing time and straining his patience. If fair margins are not left he cannot easily make marginal corrections. If the lines are squeezed up close the carat and insertion are made difficult. The editor has to run lines from the error to the correction, and that is bad, in copy or on proof. Also, in newspaper work, it is difficult to write subheads in unless a space for that purpose has been thoughtfully reserved by the writer.

And clean copy means cleaner proofs. Cleaner proofs mean fewer corrections to be included in the printer's overhead and paid, though invisibly, by the customer—or perhaps billed directly as an item in the account. Clean copy means less eye-strain for copyreader and for compositor, as well as for the proofreader or his copyholder in checking up. It means saving of time and avoidance of nerve-strain; therefore, better work in the final product.

One particular nuisance in handling newspaper copy submitted by amateurs is the horrible habit of writing on both sides of the paper. In my Mail Bag department I frequently run a box asking the folks to write on both sides of the subject—but on one side of the paper. Even so, it is surprising how many of them either overlook the admonition or refuse to heed the appeal for humanitarian considerateness. Would not any person who paused to consider whether there is a right way and a wrong way see for himself or herself that editors and printers must have difficulty with copy written on folded letter paper—across the first page, up and down the inside pages, across the last page?

These are such elementary matters, it seems odd that they should need any comment at all. Boys and girls graduating from the grammar school should know these things. Any one of them may at any time be called upon to prepare copy for the printer. Business executives have to do so. Chairmen of committees frequently have to prepare reports for publication. Any business man may have to get up an advertisement at one time or another. Apparently nine citizens out of every ten at some time feel that irresistible impulse to write a letter to the editor and "tell the world" what is wrong with it.

The common faults in preparation of copy are simple, and could easily be corrected. They won't be corrected until people who write for the printer are more concerned than now for the printer's welfare in connection with the quality of the finished job. Such concern will be fruitless, at that, unless ignorance is combated through definite, well aimed endeavor to give positive instruction—and the place for that is in the school. No doubt school children hear something now and then about margins and such matters, but it is apparent that the schools do not manage to make the idea sink down into the seed-soil of the children's self-interest.



"In the Days That Wuz"—When Luck Meant Nothing
Cartoon by John T. Nolf, printer-artist

Vital Points in Planning Effective Magazine and House-Organ Typography

By **IRVING B. SIMON**

PUBLICATIONS of today, most of which have to compete for recognition and attention with a host of others in their fields, must needs acquire a distinctive personality. Many magazine and house-organ publishers recognize this by maintaining a characteristic masthead and a general uniformity of makeup on their covers each month. Equally important is the inside typographical dress, not merely so that the magazine may be instantly recognized by the casual eye when it lies open in the hands of a neighboring train passenger, but also to maintain a closer intimacy with its readers by presenting a familiar "face" each issue.

Printers who serve the magazine or house-organ publishers are vitally interested in the basic principles which underlie effective magazine typography. An approach to these principles can best be acquired by a brief study of the historical background of certain of the popular magazine type faces in common use in the publications of today.

Type was designed by the early European letterfounders to fit the peculiar needs of their times, and in these circumstances we can ascertain the facts as to their suitabilities and adaptabilities. One of the earliest typefounders to design type for the printing trade—typemaking and printing having previously been carried on like a single industry—was Claude Garamond, whose work began in 1520 and whose name is now identified with one of our most elegant and graceful faces of type. Garamond's original roman and italic characters marked the demise in popularity of the Old English style, and as originally cast they compare favorably as to readability with the types of today. Any representative magazine heading handled in Garamond will indicate that this face of type possesses beauty, clarity, and a suggestion of strength without masculinity. Garamond makes a heading type of excellent quality for women's and home magazines, light-fiction publications, and business papers devoted to the interests already mentioned.

William Caslon, whose name has been perpetuated in the widely known and used Caslon type, revived the art of fine printing in England two centuries after Garamond's work in France and after a dormant period in the craft throughout the world. His type designs brought new life into the industry and gave it much-needed impetus. Used in headings, Caslon and Caslon italic are very flexible and expressive, as the two examples on the next page indicate. For general utility and uniformly attractive appearance both in body and head sizes, Caslon types have earned the axiom so widely known throughout the industry, "You can't go wrong with Caslon."

In Italy, toward the latter portion of the eighteenth century, Giambattista Bodoni designed a series of type the modern adaptations of which echo the spirit which moved their creator. Bodoni was known for his lavish use of white space, and modern Bodoni type, with its graceful combination of the thick and thin strokes and its long ascenders and descenders, is seen to greatest advantage with the judicious use of space. As a heading type for publications of news or review character, class magazines, and technical publications, Bodoni is peculiarly adaptable, and has enjoyed considerable popularity for this use.

Each of the type faces in vogue today may thus be identified with some definite need—Cochin or Elzevir for delicacy, Cooper Black or Powell to denote extreme strength, and Goudy or Cloister for general utility. Careful examination of good printed pieces will reveal these relationships of types to the messages they convey—relationships which may well be analyzed and put to use.

Of the most recent advances in typefounding it can only be said that the typefounders have concentrated on advertising display along unconventional



Interest and a fine sense of balance result from the location of the cuts on these companion pages from *The Rotarian*. Handling of this material is in accord with one of the principles of publication makeup which is set forth in the accompanying article. Likewise well worthy of the printer's attention is the harmonious relationship which will be noted between the type used for the heading and the illustrations



An interesting and striking "V" arrangement of cuts is demonstrated by these pages from *Physical Culture*

Decorative typography is leaning toward the use of swash or cursive initials in main headings. A striking example of such use is seen in the head "Winning a Second Look" in one of the accompanying illustrations. Many of our best and most popular types have these auxiliary swash initials in all sizes stocked. Caslon, Goudy, Garamond, Cloister, and also Artcraft contain some of the most graceful assortments of the swash characters. They are designed to be used with italic fonts, but they may also be employed to good advantage with the roman.

The determining factors as to size of body type are the size of the printed page and the amount of matter that must be contained in a given number of pages. Readability must always be borne in mind, and for magazine purposes sizes smaller than eight-point are seldom if ever used, while if anything larger than eleven-point were used the publication might look like a primer.

For a magazine of the standard flat size, with type page 7 by 10¼ inches, a fairly wide-set ten-point type on an eleven-point body is an ideal arrangement. In a magazine of this description it is permissible to drop down a size or

and also commonly called modern lines, few of which are suitable for magazine heading types. This fact, however, does not leave the printer or publisher without an ample choice for his magazine heading types among the more stable and established type faces.

In deciding upon the magazine type dress it is comparatively easy to find a readable body type. The Caslons, Century, and Scotch Roman, and the modern and old-style faces on the composing machines, offer a large variety to choose from. It is the heading and subheading types that require the most careful consideration before a choice is made.

While it is not necessary for heading types to belong to the same family as the body matter in a magazine (except that they should both be classified in the general division of either modern or old-style) it is an almost inviolable rule that main headings, subheadings, and author's names belong to the same type family. Curiously enough, there is one exception that finds favor among some typographic authorities, this exception being the use of Bodoni display types with Caslon body type.

In modern typographic practice the average size of heading type is forty-eight point. The range is from twenty-four- to one hundred twenty-point, but most magazines use thirty-six,- forty-two-, forty-eight-, or sixty-point. Roman is favored more than italic, and upper- and lower-case setups are much more frequent than all caps. For a magazine using forty-eight-point type for its main headings, fourteen-, eighteen-, or even twenty-four-point italic may be used for the subheadings, and eighteen-point roman upper- and lower-case or caps and small caps for the author's name. The subheading sizes are varied accordingly up or down when other sizes are used for the main heading. If italic is used in the main head it is advisable to use roman for the subheading and italic for the author's name.



This not only demonstrates the effectiveness of swash characters when sensibly used but the impressive effect which is created by a heading spread across the top of facing pages

two for the carry-over to the advertising columns, where nine-point on ten or even eight-point on ten is acceptable. Wherever possible it is advisable to set body type with either one- or two-point leads, or at least with leads between the paragraphs to break up the solidity of the type pages. Paragraphic headings inserted at the proper places in the text, or two-line initials with a blank line preceding, may also be utilized to advantage, especially in a magazine that is not illustrated.

The increasing use of illustrations of all kinds in the magazines and house-organs of today is one of the potent factors in their growing popularity. The illustrations, however, are sometimes not judiciously placed, and the magazine page in which a number of small and unrelated cuts crowds the printed message out of the field is just as odious as the flat, gray unbroken page. Even where magazines are liberally illustrated, the type areas should average two-thirds of the total.



Kennerley in big sizes suggests hand lettering and is an excellent face for heads over old-style text. Such a separation of the subhead is usually inadvisable except in the center of a section as, if elsewhere, folding is not accurate enough to insure alignment. The head shown at the bottom of the preceding page is so handled that alignment is not essential to the proper and effective appearance of the material

Generally speaking, the illustrations which are over one-fifth of the area of the page will carry the weight of the page with them, and in making up such a page, particularly when it contains a display heading, this factor must be taken into consideration. Where the shape of the cut permits, it may be placed at the bottom of the page to balance the heading. More often, particularly where the cuts are rectangular and they occur on the first page of an article or story, they are placed alongside or above the heading.

With several cuts used on a page or on two facing pages it is well to place them so that they run from the upper outside corner to the binding margin at the bottom of the page. A typical example of this "V" arrangement is here given by the spread from *Physical Culture*. Of course many other constructions are in common use and are just as acceptable as this one.

Wide, shallow cuts always form a good base for a page. Long narrow cuts are best placed at the optical center, which is slightly above the actual center of the page. Cuts so placed appear perfectly centered to the eye. Square cuts, circles, and ovals should be at or near the top of the page. When the cut is placed high on a right-hand page the left-hand facing page should carry it low, and vice versa, as indicated by the striking pair of pages from *The Rotarian* on the first page of this article.

The placing of folios varies considerably, but generally they are placed in the foot margin of pages carrying display headings. They may be centered or indented one or two picas from the outside margin. On pages without display headings the folio should be part of a running head at the top of the page. Running heads should be set one or two sizes larger than the body type, and should be either in italic, all caps of roman, or caps and small caps.

Publications in which stories or articles run to several pages should carry a running head on right-hand pages, consisting of the date, the name of the article appearing on the page, and the folio. On left-hand pages the folio, the name of the magazine, and the date should appear. Where the articles are short, pages which have no display headings may carry a headline consisting of the folio, name of magazine, and date. In carry-over pages the left-hand page may have a line with folio and name of magazine while the right-hand page may carry the date and folio; or both name and date may appear on each page.

Picture captions should be set a size or two smaller than the body type, in an antique, bold, or bold-italic type. It is well to remember that italic and caps are hard to read; while a light italic caption may lend greater beauty to a page, for magazines of utility an antique or bold-face caption is better.

Margins play a large part in typographically artistic pages. No margins should be less than 10 per cent of the width of the page. Certain magazines, following the lead of artistic bookbinding, throw their type page slightly to the binding edge and toward the top. This is a wise practice, for it allows a greater foot margin, which is always desirable and reduces the double margin caused by the coincidence of two margins meeting at the binding edge.

Ornate borders and ornaments have had their day, and the modern tendency is toward simple combination rule borders. Occasionally for special purposes a drawn border may be used, but simplicity should always be its keynote. It is an indisputable fact that expressive typography—type that talks—plays a significant part in the progress of a magazine or house publication.

Insincere advertising copy was condemned, as destroying confidence, at the recent convention of the American Association of Advertising Agencies.

Six-Point Rule Is a Very Bad Habit!

By EDWIN H. STUART

SIX-POINT rule is used freely, both as borders and cut-off rule, in the Pittsburgh newspapers. It is used in a wrong manner 99.9 per cent of the time, and we are going to try to tell you how and why in this article.

Here is a single line:

A single line is but a hair in the soup. Here are two lines:

It is nothing but a street-car track, although it is a little bit better than one line already mentioned.

Here are three lines an equal distance apart. It is a street-car track with a trolley wire in the middle:

Here are three lines variably spaced:

Moving one line closer to another line in this three-line group immediately changes this sort of penwork into design.

Here is a straight six-point rule:

It is nothing but a stroke of mud on a piece of white paper.

Here is a contrast rule. It is approximately a four-point and one-point face with space between:

Note how much more interesting this contrast is than the single black stroke which is shown above. Instead of being just black, it has character.

Here is a six-point rule around a bit of display. The display type is Goudy

GOUDY

This little demonstration is Goudy display line at the top and this part you are reading is set in 8 pt. Century Expanded, which is a face commonly used for all newspaper display, because most of the papers are equipped with it. The border is 6 pt. full face

Bold; the body is Century Expanded—the type face which is so commonly used in practically all of the Pittsburgh newspaper composing rooms.

Here is exactly the same ad with a contrast rule for a border. Note how much more pleasing the effect is.

GOUDY

This little demonstration ad has Goudy Bold display line and this group of type is 8 pt. Century Expanded, the same as the preceding example. However, it carries a contrast border which harmonizes with the contrasting element of the Goudy

Here is a six-point rule border used around Franklin Gothic type. It tones and harmonizes perfectly because the vertical and horizontal cross-stroke of Franklin Gothic is exactly like that of the border surrounding the ad.

GOTHIC

This little panel has Franklin Gothic for a heading and this body type you are reading is 10 pt. Bookman solid. The Gothic harmonizes well with the 6 pt. full face rule, and

While there are exceptions to all typographical rules, one may state that in almost every case this is the only time six-point rule should be used—that is, with Gothic display.

The Pittsburgh department stores, almost without an exception, are laboring under the hallucination that black attracts attention; therefore they use six- and twelve-point black rule borders and six-point rule borders for the cut-offs between sections. This is all wrong, because the human eye is attracted by the rules and border first and distracted from the sales message.

Furthermore, an ad of this kind continually causes the eye to dance to and away from the rules instead of allowing it to concentrate upon the sales message. It is wrong sales psychology, just as the flesh-and-blood salesman who wears a fiery red necktie is wrong psychology. The flaming necktie would attract the customer's eye, and his optics would focus on this blazing delight until it would be difficult to listen to the sales points in the clerk's conversation.

Four-point rule is the limit of weight that should be used for cut-offs in any display advertisement. Three-point is better yet, and two-point is still better. Unless the display lines in an ad are very black, one-point rule is sufficiently heavy for cut-offs.

We fussed with Kaufmann's advertising department for three months until we had them sold on the idea, and then, when we ceased working with their advertising department, they backslid on several occasions.

Our next series of arguments was with the charming and efficient Mary Marshall and the competent and clever A. G. Walter of Boggs & Buhl's, and we had them sold on the idea. Then we lost contact with Boggs & Buhl's and back came the six-point rules.

Right now we are having the same battle with Rosenbaum's. If six-point rule will help sell a twenty-dollar hat, twelve-point rule should sell two twenty-dollar hats, eighteen-point rule should sell three twenty-dollar hats, and then twenty-four point rule should sell four twenty-dollar hats, etc. Or will it?

Queen Victoria is dead. Peace to her ashes. The mourning period passed long ago. Rule is very cheap material. The casters spit it out by the ton and the comps saw it up like cord wood. Fill your ad with it—it's your headache!

No national advertisers do it. And all national advertising authorities turn thumbs down on the idea pronto. Black as hell—sell, sell, sell!

Even some of the leading food stores of Pittsburgh have quit using Cooper Black and are charming the eye and tempting the palate with appropriate and appetizing ads.—*From the Advents Number of "Typo Graphic."*

Early Tramp Printers

In 1462 Mayence was sacked and mainly destroyed by the army of Adolphus, of Nassau. This practically ended printing in Mayence, but the printers scattered through other towns. These wandering printers went from monastery to monastery until they found one that desired a book printed. Cutting the punches to suit the local scribal peculiarities, the type was cast, a press built, and, in about two years, a book produced. The paper represented at least half the production cost of these early books.—*Wilbur Fisk Cleaver.*

Where and How Shall Small Printers Uncover New Sources of Business?

TIMES are changing. Some kinds of business are waning—but others are increasingly thriving. The writer offers here a number of valuable suggestions as to locating sources of new orders ✕ ✕ *By* WALDON FAWCETT

BIBLICAL advice to go out into the byways as well as the highways is very much in order for small printers at this juncture. Signs portend that the printing crafts, just as much as any of the service industries, must prepare for realignment of outlets as a result of new fashions in business. These developments embrace, if you please, the epidemic of mergers and consolidations, the replacement of independent stores by chains, the shakeup of mail-order operations, and late changes in the machinery of distribution.

It seems to be generally accepted in theory that the new setup of marketing and the revision of the buying habits of the public will, by indirection, affect the small printers to a greater extent than the large-edition craftsmen—not alone the printers in the smaller towns, but in equal measure the moderate-size plants in the large towns and cities. Facing this present and prospective readjustment, I have recently asked Federal marketing experts and specialists where the rank and file of the printers of tomorrow must look for business to compensate for the channels that dry up.

Such guesswork as was forthcoming was largely a matter of personal opinion as to where standardization, mass production, syndication, and mass marketing will lead. On one count, however, all the experts are agreed. They are in concurrence that it is too much to expect any reversal of general trends that might restore the smaller printers to the position they formerly occupied: that is to say, a position where geographical detachment and other factors operated to spare the small printer the competition of distant large or small plants, and in which there was scant temptation upon, say, the dominating industry in a one-industry town to operate its own private printing plant. The specialists interviewed in behalf of THE INLAND PRINTER are almost a unit in the belief that it is up to the small printer to work out his own salvation by cultivation of adaptability and by ingenuity in the capitalization of individual resources.

"Tit for tat": that is the essence of one of the most promising prescriptions which the business doctors offer for the small printers. Assuming that the printers have been jolted out of their market ruts by the current revolutions in distribution, these advisors ask why the printer should not seize upon these selfsame transformations to turn up revenue in quarters previously unexploited? Concretely, it is cited that there are, in the market places, new major commodity lines which must in proportion pay toll to the small printers as well as to the leaders. As examples there may be mentioned radio, aviation, electrical refrigeration, and the new generation of mechanical facilities for laundry work in the home. The local dealers in these lines—all potentialities for an aggressive neighborhood printer—doubtless counterbalance the loss of independent merchants, driven out by the chains.

Uncle Sam's official interested bystanders incline to the belief that probably the greatest opportunity open to the small printers of the country is to be found in the rise of a vast new group of "service" enterprises and merger-proof mercantile institutions. The idea prevails that in these necessarily individualistic one-man or one-woman businesses is a stronghold for the small printers. As examples of the newcomers that will make business for printers, out of proportion to more conventional retail businesses, there are put forward tearooms, antique shops, beauty parlors, little bookshops, home bakeries, etc. A business of this type depends for its very life upon its distinctive individuality. That, by complement, calls for intimate contact with a small printer close at hand who will enter into the spirit of the "personalized" business. That the muster of these small, self-contained, but prosperous enterprises is growing is eloquently pointed out by the Government's figures on the increase in the number of manufacturing retailers of confectionery—the home-talent candy-kitchens that are so firmly entrenched in almost every community.

Mention of the changes in retailing which are bringing business to the small printers who will coax it would be incomplete without mention of a wholly new element. The roadside stand or wayside mart is, in its present form, a product of post-motor times. In the beginning these rural upstarts — mostly refreshment counters tailed to gasoline filling stations—held little prospective comfort for printers, even those in the small-order lane. But the roadside stand is rapidly graduating to ambitious proportions, architecturally and also in the scope of its operations. As the dignity of the business rises and the number multiplies (and there are now 25,000 in the United States) these institutions find a need for printed matter of various kinds, and therein lies opportunity for the small printer who is alert enough to recognize its knock and get busy.

In somewhat the same way, the rise of motor-bus transportation has brought its grist to the local printshops. As a sample of how this factor plays into the hands of printers it may be recounted that on a sightseeing route in New England competition between rival bus lines rose to the boiling point. At the suggestion of a local printer one of the contenders scored an advantage over his rivals by issuing, for free distribution to patrons, a forty-page handbook chronicling and amplifying the lecture given by the bus courier with respect to the historical points of interest on the route, and the printer got a nice job.

Personal printed stationery is, in the estimation of some strategists, a paying vein that has as yet been no more than scratched by the smaller printers in most communities. Faith abides that if the small printers are persistent in their missionary work the use of printed personal stationery will become well nigh universal in the United States. One of the surprises of the later stage is the manifestation of a disposition on the

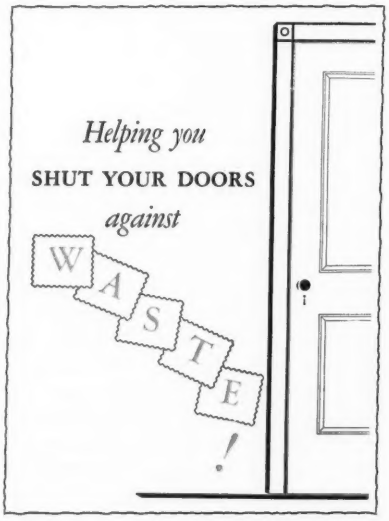
part of many erstwhile users of plate engraving to employ the simple printed stationery for the less formal portion of their correspondence, reducing the consumption of engraved stationery in proportion. Small printers who specialize on printed stationery are strengthening their hold, hand over hand, by the addition to the line of correspondence cards, personal greeting and acknowledgment cards, and many novelty combination sheet-and-cover forms. The by-products of printed personal stationery are proving a boon to printers at resorts and throughout the various localities known as "vacation country." The short-term vacationists are open to persuasion, if offered small lots of printed paper and envelopes. Cottagers and campers are peculiarly susceptible to special stationery if there is an estate name or country-seat title to be emblazoned on it. And, always, even for the most fashionable, there is the convenience of the near-at-hand printery in contrast to the more distant engraving plant—a factor which can be readily used to advantage.

Federal field agents whose profession is scouting for business opportunities hold that in this restless age the small printer may best gain inspiration and new leads by watching the changing habits of life in his immediate marketing area. More significant than many of us have suspected are the new expressions of the group or collective spirit which have spread over the entire country, even to the smallest communities. An outstanding expression—outstanding in its potentialities for printing—is the development of the club complex. Only consider how many lesser communities have their own golf or country clubs. And watch the ever-lengthening roster of suburban community clubs, amateur dramatic clubs, art clubs, garden clubs, bridge clubs, literary clubs, church clubs, etc., not forgetting the inevitable luncheon clubs.

Automatically invasion of the club will mean a certain amount of printing widely distributed to the small as well as the large shops. The more pretentious clubs require annual programs and booklets with lists of members, the club constitution and by-laws, etc. In the case, however, of many clubs, which have not the benefit of experienced direction, it may remain for the local printer to suggest to the management the printed forms that facilitate administration. To that end it may not be a poor idea for a printer to fortify his solicitation with a demonstrational layout of standard club forms including booklets, membership cards, application blanks, statements for dues and house accounts, menu cards, tickets, score cards, and similar forms.

Akin to the club boom as a feeder of the printshop is the latter-day stressing of the social side of educational activities and the enormous spread of the college influence. The multiplication of the small colleges, state colleges, agricultural colleges, and the like enables a vastly increased number of printers to share in a line of custom that once was for the few. To the same end, only more so, we have the rise of the fraternities in the high schools, to the accompaniment of the publication of the school annuals, classbooks, etc.

A line of business which has, like Topsy, "jes' growed" until it, too, does its bit for many a small printer is the "rental library," so termed. A certain proportion of the rental libraries are independent institutions, perhaps with several branches thrown out from a central institution. But, in addition, great numbers of retailers in all lines of trade have set up these few-cents-a-day loan libraries, either as a means of turning an honest penny or as bait to coax customers into the store. The rental library requires a fair quota of printed matter. On top of its direct-by-mail advertising there is need of labels, record cards, etc. Speaking of the reading habit as an appetizer for small but frequent printings, it might be added that the book-owning public has its own susceptibilities. There is no more profitable line, for the printer who can properly develop it, than book plates, which range in pretentiousness all the way up from the humble plain-type label to an elaborate plate.



Interesting title page of folder distributed by the S. D. Warren Company

Casual observation in various parts of the country led one of the Government's commerce rangers privately to express the opinion that only a few of the small printers are squeezing as much revenue as they might from the guide and directory angle of the business. My informant was surprised by the number of smaller cities and towns which he has visited which lack anything in the nature of a local guidebook. The theory of this opportunity-hunter is that nowadays, when motors are carrying tourists everywhere in quest of novelty and variety, there is scarcely a community that has not enough historical background of one kind or another and a sufficient number of show places to justify at least a modest guidebook, unillustrated if need be. The return to the printer from the guidebook is twofold—revenue derived from sales and the income from advertisements.

If a printer has found profit in a local guidebook he need not feel that he has exhausted the possibilities of the small-town "reference" publication. As a good illustration of how to ring the changes on the theme behold the stroke of the publisher of the *Inquirer and Mirror*, at Nantucket, Massachusetts, who has made a best seller out of "The Argument Settler," a booklet that is just what its name implies—an oracle on disputed or controversial questions of local history and tradition. The timetable racket of yesterday has a lusty descendant. The printer has his old standby—the mail-schedule and fire-alarm list framed in business cards—and in addition he has the openings afforded by the new necessities for bulletining the arrival and departure of airplanes and motor buses.

The Department of Commerce recently conducted a nation-wide Survey of Retail Credits, one of the consequences of which was to emphasize as never before the need of more energetic and more systematic collection methods on the part of small merchants. The moral for the small printer is not difficult to seek. Here is the need for an increased use of collection letters, individual or in series. And, other things being equal, there is always an advantage with the locally colored collection letter which takes local conditions into account. The Federal survey left the hint, too, that the average of retail business health would be higher if merchants, instead of waiting until the "bad debt" stage is reached, would begin the diplomatic use of persuasive messages from the moment that charge accounts become due and payable.

The Farsighted Printing Salesman Can Profit by Selling the Complete Ensemble

By **CHARLES N. TUNNELL**

SOME years ago most of the ready-to-wear specialty stores specialized in dresses, hosiery, shoes, millinery, or some one thing; today most of them carry a stock to sell the complete ensemble. Sales clerks are trained to know proper clothes coördination. The woman who is a prospect for a street dress is first sold the proper corset or foundation garment necessary for the latest silhouette. She is then fitted with the dress, which is more attractive with the proper foundation—and probably the shopper is appreciative of the suggestions that she inspect other articles to complete the ensemble.

The woman who buys her hosiery, shoes, and bag to match and especially fitting for the street dress that she originally wished to purchase does not feel over-sold; she feels that she has been intelligently sold. And ensemble has its place and offers equal opportunities in the printing industry. A Southern proprietor remarked to the writer:

"Now here is a job for which I must give full credit to the ingenuity of one of my salesmen. The customer expressed an interest in 1,000 mailing cards to reach his list of prospects. Upon investigation and analysis the salesman found that his prospect did not even have a mailing list of 1,000 prospects, but merely 600. A discussion of what the prospect hoped and expected to do with this cheap direct-mail campaign suggested opportunities to my salesman as to how his customer could develop much of the potential business.

"The printing prospect was finally convinced that it was not a cheap card he needed to sell the high-class product he had for sale. He bought a four-color folder after being shown that our salesman could furnish him with additional mailing lists enabling him to circularize 5,000 select prospects with the four-color folders instead of the original 600 prospects with 1,000 cards. The cards were sold all right—but were printed as return cards to accompany the folders. Some envelopes and letterheads were likewise sold for follow-up purposes, and 10,000 blotters were likewise sold, half of the number being for the mailing list and the other half to be distributed by the customer's salesmen located out in their territories.

"This printing prospect had a certain result in mind that he wished to accomplish. My salesman showed him where he could buy the 'complete ensemble,' so to speak, and so obtain far more than his original anticipated results. He profited by purchasing an idea—the complete campaign. We, too, secured more profit, and we certainly command more respect and appreciation from the customer who had originally expected to buy 1,000 cards for a mailing list of 600."

Another instance of selling the complete ensemble is shown in a recent sale made by a salesman of this printing firm. The owner of a large laundry and dry-cleaning plant bought his laundry tickets and office forms from this salesman. He always met the suggestion of advertising printing with the explanation that he did newspaper and radio advertising and used no direct mail. He protested that direct-mail advertising would require another office girl to handle the extra work.

This printing salesman filled the order for the laundry slips and office forms. He then followed up to show the laundryman that his routemen would find a better introduction into more prospects' homes by using personal business cards, and cards for the individual routemen were sold. Each card carried a price list of laundry services printed on the back. At the same time this laundry-plant owner was shown that package inserts for his laundry bundles would cost him nothing in the way of postage and could be inserted with no additional help. Package inserts were sold, and so were several thousand dodgers to be inserted in the pockets of all the garments which were dry-cleaned.

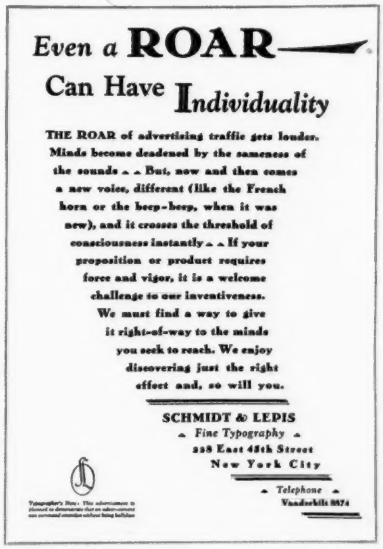
This printing salesman showed the laundryman that the dodgers explaining the dry-cleaning and dyeing of the ladies' silk dresses and similar garments could be placed in men's suits and vice versa, building up a patronage from all members of the family instead of merely getting the cleaning of men's clothes or that of the ladies' dresses and wraps.

Blotters, too, were sold after the salesman showed that they would be kept on the desks of business men and on the writing tables of the women at home. Telephone cards listing this laundry's telephone number and leaving blank spaces for the telephone numbers of the physician, grocer, druggist, etc., were printed for the laundryman for distribution by his routemen.

Announcements regarding the weekly radio-broadcasting programs used by this firm were likewise sold for direct distribution and to be used to reach a mailing list which the printing salesman suggested. Neckbands for shirts; cardboards, and other items that had previously been used plain were printed for this firm, and glassine wrappers were likewise printed instead of being used plain as in the past.

After seeing that he was getting results, this laundryman conceded that a certain amount of direct mail would prove beneficial. The printing salesman sold him a good quality of envelopes and attractive little "Thank you" cards for mailing to each new customer and to old customers who sent friends. Letterheads and other printing for the regular office routine and correspondence

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This firm of typographers proves its ability in accomplishing unusual effects by this distinctive full-page advertisement

completed the program for this printing purchaser who had intended to buy just laundry slips and office forms.

"My salesman did this man a favor and made him realize it," this Southern printer explains. "And the laundryman bought the complete ensemble because he realized that it was more effective than any single item, just as his wife buys the complete ensemble when an intelligent sales person shows her that it is smart and correct."

Hirschfeld Operates Typographic Studio

By IRA R. ALEXANDER

For some time The A. B. Hirschfeld Press, Denver, has operated a typographic studio in connection with its business. This venture was looked upon by some as doubtful when it was started, but it has proved very successful, and the business of the department is growing from month to month in a manner which proves the plan's value to the satisfaction of this firm.

The studio, which is in charge of Samuel Katz, is located on the second floor of the plant and occupies three rooms. These rooms have been fitted up in attractive manner and represent as far as possible an artist's studio—especially the first room of the three, which serves as an office or consulting room. A fine rug is on the floor, good paintings hang on the wall, and expensive furniture gives "atmosphere" to the room.

The center room of the group is the largest, and here are housed some six or eight type cases, composing stones, and the like. In this department all type is set by hand. The other room, which is smaller, is used for the proof presses.

The purpose of the studio is to give to Denver customers something that they can't get elsewhere and to encourage the growth and appreciation of fine printing. All work is set by hand and is made up by Mr. Katz. His idea is to use only simple methods and type faces that are not obtainable elsewhere, but never to use anything freakish. All the work so done is not in the competitive field, and is never sold at a price. Booklets make up the bulk of the work, although some typography has been handled for practically every large company in Denver.

A number of the large department stores of Denver have adopted the practice of setting aside a certain fund each year for typography. The Hirschfeld studio is now setting a large number of newspaper advertisements for different business houses of its city. In speaking along this line A. B. Hirschfeld said:

"Make a survey of local newspapers and you will realize that the advertisements that stand out and draw notice are those which have been carefully planned and properly set. A typographer should do this planning, for he knows and understands the various attributes of the different types. He must know the proper type for the different kinds of advertisements, and he also must be something of an artist to bring about harmony of shape and tone. In Mr. Katz we have just such a man."



SAMUEL KATZ

Typographer of The A. B. Hirschfeld Press, who is in charge of the special department devoted to better-grade work. Examples of his skill were shown in the June issue



Office of Samuel Katz in the typographic studio of The A. B. Hirschfeld Press, Denver. Seen through the door at the right is the composing room of the department, which is not even a part of the company's regular composing room, but is operated as a distinct unit

Mr. Katz has been in the printing business some twenty years, learning his trade as an apprentice in New York City with the old Garrick Press. He worked for a time with John Henry Nash of San Francisco, where he got his enthusiasm and love for fine printing.

The Hirschfeld studio is equipped with complete Garamond, Bodoni, and Eve (German), and has nearly complete lines of the Nicolas Cochin and Bookman series, as well as Greco, a Spanish type. The type in the studio is always in the best shape, and new styles are added as needed at any time. If Mr. Katz feels the need for an additional style for a certain job he orders it. Three men are employed in the studio besides Mr. Katz—two of them working full time, while the third works part time.

The studio is the only one of its kind in the Denver district, according to Mr. Hirschfeld. He points out that there is plenty of room in the printing industry today for similar studios, and that a printing plant will find it to its advantage as a means of gaining a reputation for good work and increasing income.

PHOTOENGRAVING

By STEPHEN HENRY HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are requested for this department. Replies cannot be made by mail

Why Color-Plate Reëtching Is Necessary

Jeffery White gives one reason, but little known, why so much retouching of negatives and positives, as well as reetching of halftones, is so necessary in preparing three-color halftones. He remarks: "There is a certain amount of white light reflected from a black pigment; and as white light is composed of red, green, and blue-violet, and since all emulsions are supersensitive to blue, there will be an action on the plate that will produce grays instead of blacks to a greater or less degree. This is why a filter is necessary." This is also the reason why water colors reproduce so much easier than oil colors. The latter are more glossy and reflect the white light that will cause the trouble referred to above. This trouble could be cured by using paints that dry with a mat effect.

Halftones in Newspaper Advertising

An old idea, which the writer used in 1893 on the New York *Herald,* is coming rapidly into use by advertisers, and it explains the improvement in the 60-line halftones seen in the newspapers today. The method is this: Take a sharp, contrasty photograph of a single fashion figure, a shoe, for example, and make a highlight negative of it with a 120 screen. In a diapositive camera make a sharp enlarged print to double size, or more, on velox paper. Turn this print over to an artist who will silhouette the figure; paint in further highlights and put some snappy emphasis here and there in the shadows, without using lines that would destroy the photographic quality of your illustration. The buying public accepts the photograph as a guarantee of actuality. To grade the shadows the artist may stipple in dots as the lithographer does. When the retouched enlargement is okay, as viewed at a distance, it is reduced as line copy so that the dots are 60 lines to the inch. The etching of the metal had better be done in an etching machine to secure proper depth. In this way one can get an ideal halftone for stereotyping or mats for syndicates.

Bichromate Poisoning Preventatives

The wife of one Boston photoplanographic worker advises us that her husband's hands are so covered with sores that he cannot write. The doctor who is treating his hands says it is chromic-acid poisoning and wants to know if there is not some preventative used in the trade for these terrible sores.

All doctors should know that persons with certain conditions of blood will surely be poisoned when working with bichromates. The only remedy for them is to get into some branch of their business where chromic-acid salts are not used. As to the preventatives for others: Do not roughen the skin with a brush when washing the hands. Before starting at work wash the hands with tar soap; when they are perfectly dry rub into them over slight heat a solution of one ounce wax in eight ounces ether or glycerin. One workman I knew used ordinary lard well rubbed into the skin and under and around the fingernails. After work he washed his hands in hot water containing a little ammonia and again with tar soap. Do not allow the hands to become chapped in winter.

Color Separations From Autochromes

In making three-color separation negatives from autochromes or agfas in a diapositive camera is it better practice to have the autochrome in or out of focus?—*"Color Photographer," Detroit.*

You will get better color separations by keeping the autochrome in focus, for the reason, possibly, that if it is out of focus the colors in the autochrome will blend together and the color filters will not separate the colors so definitely. Just experiment for once with an autochrome both in and out of focus and you will convince yourself.

To Make a Photogravure Screen for Experiments

I want to take your advice and experiment with photogravure to prepare for the predicted demand for such engraving. I cannot afford a cross-line screen for it. Is there any way of copying one of our photoengraving screens to make 150 transparent lines on a 10 by 12 glass or film?

The black lines in a photoengraver's screen are equal in width to the transparent squares.The photogravure screen should have transparent lines one-third or one-fourth the width of the black squares. Make a collodion wet-plate copy of your 150 screen by placing the latter far enough away in the plate holder from the ground glass so that it is almost entirely out of focus. Then place a square diaphragm in the lens with the latter turned so that the sides of the square diaphragm run the same way as the black lines in the screen. Give a good exposure to white paper on the copyboard. Intensify without "cutting" with cyanid and you may get a screen good enough for experimental purposes. Strip this film and use it without glass support in the printing frame.

New Copyright Law Trap for Photoengravers

The proposed new copyright act, H. R. 12549, introduced by Congressman Vestal on May 22, is a serious blow to photoengraving as well as to all the photomechanical methods of reproduction, and, as in the present law, this department of THE INLAND PRINTER was the first to point out its dangers. The bill is said to be endorsed by publishers, theatrical producers, and authors, but the American Photo-Engravers Association, the International Photo-Engravers Union, and all of those engaged in preparing illustrations for the press have evidently been ignored. Let us look over briefly some of the provisions and penalties of the proposed new copyright law as it affects the readers of this department and photomechanical reproduction business generally, as follows:

(1) "Copyright is granted without compliance with any condition or formalities whatever." Which means that no picture will have any mark to indicate that it is copyrighted. The engraver will only learn who owns the copyright when he is sued for infringement. (2) "Copyright shall vest in the person whose portrait is reproduced." To be safe his written permission will have to be had before reproduction. (3) "The term for which the copyright is secured shall be for the life of the author and for fifty years after his death." Just think of the legacy of trouble this entails! (4) "No notice of copyright shall be required on any work copyrighted under this act, nor after this act goes into effect, as to works copyrighted under previous acts. The omission of such notice from any work shall not be taken as evidence that no copyright is claimed."

Now as to penalties: "Any person who wilfully and for profit shall infringe the copyright of any work protected under the copyright laws of the United States, or one who shall knowingly and wilfully aid or abet such infringement, shall be considered guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by fine of not less than $100 nor more than $1,000, or both, in the discretion of the court." A worse feature of the bill is that the United States is to join the International Copyright Union and bring all European picture owners down on us. Reproduction of foreign pictures will hereafter be next to impossible.

Electrolytic Etching of Copper

The etcher in our photoengraving plant wants to construct an etching machine to do the work by electric current, as he says is now done in the United States. From what he reads in THE INLAND PRINTER, iron chlorid is not used for the etching. Can you inform us what chemical is used?—*Sidney, Australia.*

A chemical solution that will harden the glue-enamel image upon the copper can be used. Iron chlorid has a strong tanning action on the enamel, which is the reason it is used in copper etching; so has chrome alum. Saturated solutions of any of the following are said to make good electrolytes: sulphates of ammonium, zinc, magnesia, copper, nickel, sodium; or the chlorids of zinc, copper, sodium, manganese, chromium; or sal ammoniac and many more. The cathode may be of any kind of metal. From the writer's observation he cannot find that electrolytic etching has proved to be an improvement over the regular etching machines using iron-chlorid solutions.

Complementary Inks for Two-Color Printing

Is there any authoritative book we can consult about the proper complementary series of colored inks for two-color printing? We have a series ahead of us of children's books, line cuts with Ben Day shading, that must be done in two colors. The artist, photoengraver, and printer can agree on no combination except Persian orange and a black-green. THE INLAND PRINTER has advised so frequently the use of two printings that we decided to consult you about the list of color combinations that will harmonize.—*"Printer," New York.*

Our leading authority on color harmonies and contrasts is John F. Earhart, who is teaching these subjects at the University of Cincinnati. In 1892 he printed and published "The Color Printer," which remains a classic on this subject. It has been out of print for over thirty years but you can consult it at the libraries. Plate 32 in this work gives a scale of complementary colors that should help. On seeing it you will marvel how well the beautiful colors printed thirty-eight years ago have proved so fast to light. Earhart shows twenty colors arranged in a circle so that the complementaries are directly opposite each other. The following list of the stronger or key colors with their lighter complementaries should be kept for reference by every photoengraver and color printer as a basis for the study of the principles in two-color printing: orange-red and green-blue; red and sea green; purple-red and blue-green; red-purple and green; purple and yellow-green; purple-violet and green-yellow; violet and yellow; blue-violet and orange-yellow; violet-blue and yellow-orange; blue and orange. The first color should predominate even if it requires a touch of black to do so; and the second color may be reduced with white. Of course this is a very intricate and much disputed subject, so you had better consult Mr. Earhart's work to get some really intelligent idea of how complicated a question this actually is.

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Simplicity

REMEMBER "way back when" a bridge was disguised as a black mass of iron grill-work? . . . Today we have them "in the nude"—the curve of the arches, the sweep of the supports, massive, beautiful in their simplicity. . . . Printing, too, has unfolded a decided change in mode. Type and illustrations are no longer hidden in a grove of ornaments—but are given ample room to breathe in good old white space and in the judicious use of *color!*

From a blotter of the Carlstrand-Rook Company, Chicago printing concern

Wood-Blocking Substitute Needed

Here is an opportunity for an inventor: Devise, compound, suggest, or invent a substitute for the wood blocking used for mounting photoengravings, electrotypes, and stereotypes. The safe substitute for wood at present is either type metal or iron blocks, which are too heavy in weight and too expensive. Street pavement, flooring, walls, tiles for roofs, etc., are now made of compounds. Why not make one for blocking purposes? Its requirements are that it be non-inflammable, and be unaffected by climatic changes, so that it will not shrink, swell, or warp. It must be capable of being sawed and must receive thin wire nails without splitting. The precision printer will insist that it be as resistant to pressure as iron. It will be found in practice that this is not so essential. If it but prove more staple than wood the printing trades will be willing to pay more for it than they would for wood blocking.

Grain Screen for Flat Tints

My father was a photoengraver and one of the first makers of color plates in this country. He died when I was a child, but left some proofs of colorwork he did which I have run across lately. I enclose a corner cut from one of his proofs. I should like to know how he obtained the grain shown in the colors under the halftone key plate. It is not like any of the Ben Day tints used today. Was it made by a mezzograph screen? I showed some of my father's proofs to an advertising agency here and the agency wants such grain plates made now. Are there any books that would tell me about it?—*San Francisco.*

The grain used for printing the color tints shown on this proof you enclosed was the one used by the few color-plate makers in the late eighties and nineties, and it is still employed at times in Europe. This grain was made in a graining box so constructed that a fine dust of powdered asphalt would fall evenly on a polished metal surface. The idea was adapted from photogravure platemakers, and it would be timely for all photoengravers to renew acquaintance with it. It is described on pages 53-55 of "Horgan's Halftone and Photomechanical Processes," which can only be seen in libraries; or it is well described by H. Mills Cartwright in his volume on "Photogravure," recently issued, and which may be ordered through the book department of THE INLAND PRINTER at the price of $3.65 postpaid.

SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

I. R. Parsons, Incorporated, of Chicago.—Your folder "Who Is This Parsons?" and your booklet "Customers Are More Important Than Merchandise" are outstanding items in every way.

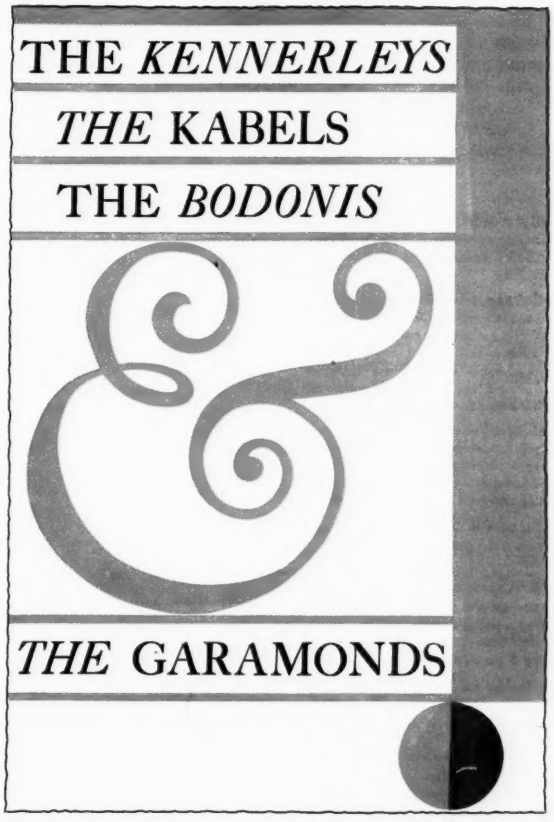
Shaner & Knauer, Atlantic City, New Jersey.—Your five monthly blotters are unusually good, illustration and ornament being effectively used and in such a way as to be no handicap to the type matter. They stand out, and the colors used are decidedly excellent.

James T. Cunningham, of Mattoon, Illinois.—One fault, the only one worth mentioning, mars your otherwise good work, and that is spacing. Each of the three attractive specimens—decided improvements, by the way, over the same matter as handled by some other printer—is weakened by the crowding of lines. Give them more air and note the improvement.

Hotel William Penn, Printing Department, Pittsburgh.—While the "Good Morning" slip would be improved if the text group in Goudy Old Style were spaced out a little between lines and if the initial were placed in the conventional manner, the item is otherwise quite satisfactory. The other specimens in the package are better, in fact some of them are excellent.

Irvin L. Bogin, of Pittsburgh.—Congratulations on the May issue of *The Caslon Point*, house-organ de luxe of The Caslon Press. The layout, illustrations, and typography are smartly modern, and sane, and the delicate colors with which the attractive line drawings in black are filled out result in an effect that is entirely charming. Illustrations, typography in the light Cochin, and paper harmonize beautifully.

The Gutenberg Museum, of Mainz, Germany.—We greatly appreciate the copies of the three booklets, "Die Buchdruckpresse," "Neue Mainzer Gutenberg-Bildnisse des Gutenberg-Museums," and "Das Werdende Welt Museum der Druck Kunst." They are outstanding typographically, and especially characterful. Possibly as a result of this you will be hearing from some of our readers who will want to receive the publications which you issue from time to time.



Design from front of an impressive portfolio, 12 by 17½ inches, from V. Winfield Challenger, of the typographic service department, N. W. Ayer & Son, Incorporated, Philadelphia advertising agency. The original is in light blue and black on white paper. A four-page folder (French fold) and five noteworthy advertisements on single sheets are contained in the portfolio, the text of the folder being an interesting discussion about type which reads in part as follows: "Every element in the advertisement prepared by N. W. Ayer & Son, Incorporated, contributes to the expression of the advertising idea. Copy expresses that idea. Art expresses it. Type expresses it; for the man who specifies type, like the writer or artist, is thoroughly versed in the tactics of the campaign. Type, in his hands, is a thing alive. By its style of letters, its spacing and leading, its combination of roman and italic, its weight and size, it carries out the selling theme of the advertisement. It suggests a precious purchase. It drives a bargain. It approaches a business executive with balance and poise. It bows before madame with the suavity of a French couturier, or breaks into a roar which would drown the clacking riveters on a skyscraper. . . . Now, may we present some of the families in the Print Shop, so that you can . . . see by demonstration how much they contribute to sales effectiveness? The interesting types you will meet today will give you an idea of the way the Print Shop of N. W. Ayer & Son, Incorporated, contributes to the success of our customers' advertising. We believe that every advertisement set here is suited in its type dress to the product, the business represented, and the audience. Everyone makes more telling use of the printed page because of the actual selling power that lies in the skilful setting of type. . . . Before they appear in the publication, advertisements are put on the press, 'made ready,' and printed on the kind of stock used in the magazine or newspaper for which they were designed. Our customer has in these press proofs an opportunity to judge exactly of the appearance of his advertisements."

Sidney O. Saltiel, Philadelphia.—The cover design for the "Annual Dinner" booklet of the Co-operative Bowling League is interesting and effective in design, although we regret the use of such commonplace types as Cheltenham and Bookman for an item of the kind, and also the fact that the border in two greens is rather too strong for the type which is printed in the red-purple. Typographically—that is, as respects layout and display—the inside pages are quite satisfactory.

Robert B. Kelty, Youngstown, Ohio.—The specimens you submit are high grade and have a degree of individuality seldom achieved. The letterheads for Craig-Gleckler-Ohl, Raymond Brenner, and the Bolton Advertising Agency are particularly fine, as the reproduction made of the former demonstrates. The folder "Craglo" is likewise distinctive and impressive. We feel, however, that in view of the pronounced character of the ornamentation the type in your own package label is too weak.

John E. Cobb, of Milwaukee.—While we consider that the lettering on the new stationery forms for Printing Arts Incorporated is excessively letter spaced, especially that of the line "Incorporated," the layout is characterful and impressive, and the printing in black, vermilion, and silver adds to the distinction of the various pieces. We feel also that the lettering is needlessly condensed, and we have a suspicion you are not altogether satisfied with the pieces yourself. An artist, as you know, is likely to consider effect of too major importance.

Weimer Typesetting Company, Indianapolis.—Except for the fact that the lines of caps just below the main head on the center spread are too crowded, we consider the folder advertising Bernhard Cursive Bold exceptionally good. The layout is excellent and also interesting. It seems that the advertisement of a type face, even one not intended for use in mass composition, should have more than just two lines set in it. A small example of jobwork set in the Cursive and in a panel would, we think, have afforded full opportunity for properly showing the type about which the copy of this folder is written.

F. W. Leon, Buffalo, New York.—Your work is characterized by interesting, unconventional layout and a forceful display. The blotter "Results" for the Manhardt Printing Company has just one weak point, though the heavy style might be objectionable to some, and that is the light cursive initial "C," which is altogether out of key with the type otherwise used. One-point leads between the lines of Cheltenham Bold italic on the business card for the same concern would help considerably. This item is on the verge of being too ostentatious, even though considering that we may be said to be still in the age of jazz. It is skilfully designed nevertheless.

J. W. Burke Company, Macon, Georgia.—Your blotter "Peach Labels" is overdisplayed, that is, so many lines of the copy are set in big type and wholly in caps that the element of contrast so essential to forceful display is all but completely lacking. To stand out a thing must have something to stand out from. Encourage your compositors to select the one or two most important features and set them a great deal larger than the unimportant portions of the copy. The use of caps should be reserved for an occasional line, which preferably and perforce must be in the smaller type of the job, in other words, and also, have the major display as a general rule set in upper- and lower-case.

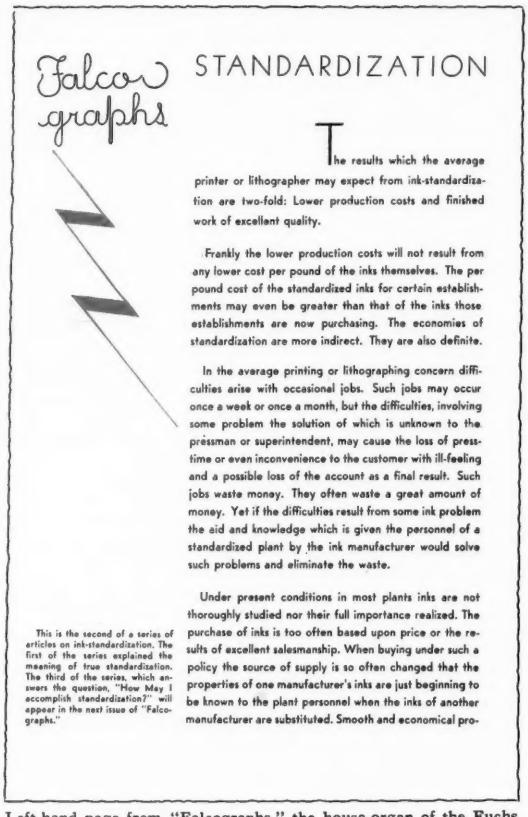
Etrick Printers, of Dodge City, Kansas.—There is some difference between the conventional invitation to a commencement and the one that you have executed for the local high school, the layout and typography of which would be rated "moderately modernistic," and which is printed in three colors, black, lemon yellow, and light violet. It is not in the least objectionable, is fresh and interesting—and original in handling, too—and we are not surprised that the youngsters went into ecstasies over it, as you state. While the front page is at least on the border line of giving too much emphasis to decorative details, the inner spread is a knockout sure enough. The color combination is excellent on white paper.

Manz Corporation, Chicago.—We had received copies of the Champion Coated Paper Company's book "What About Printing?" before the copy that you, as the printer, sent. It is an admirable piece of work; the illustrations are impressive, the layout effective, and the presswork indeed very fine. The favorable comment the book is creating is not confined altogether to the content, but includes the execution. In view of the length of the lines, however, we feel we would like to see them with one more one-point lead between them. We believe, too, that Garamond would have been a more suitable type face. But neither of these changes is demanded, for the Cochin is readable if a little fussy, and the added leading is not absolutely necessary.

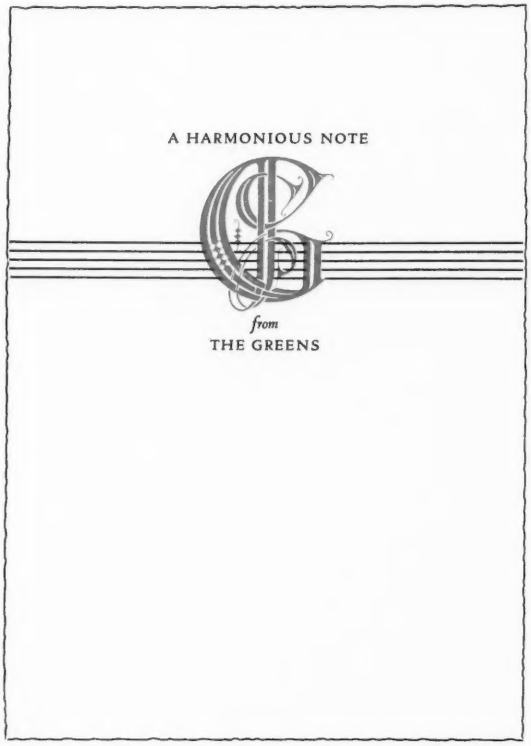
The Efficiency Press, New York City.—Your business card is excellent, but the announcement of the birth of a daughter to Mr. and Mrs. Sidney I. Light is a wonderfully fine and original one. It is featured by a line cut showing part of a hand holding four playing cards, two kings and two queens, enclosing outlined halftones from photographs of two boys and a girl in the first three and a sketch of the new-born baby in the fourth card, one of the queens. The



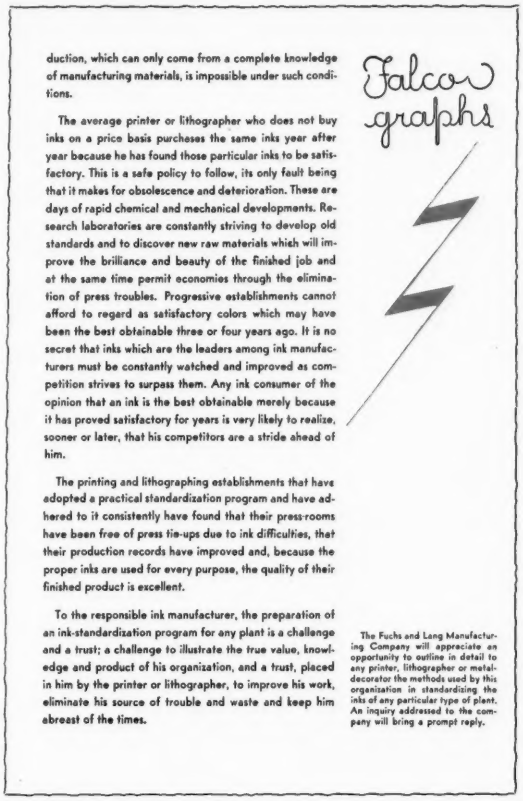
An effective use of sans-serif type and appropriate illustration, from a folder by Raymond C. Dreher, who is not only advertising manager for the Boston Insurance Company but the designer of most of the company's publicity. A reply card, which was perforated on the right, completed one side of the item



Left-hand page from "Falcographs," the house-organ of the Fuchs & Lang Manufacturing Company. As each issue appears in a different typographical dress with varied layout the publication should be of interest to printers and typographers on the lookout for ideas



The front of an attractive folder, the Christmas greeting of Percy G. Green, a Sydney, Australia, typographer; originally printed in red and deep green on a good grade of light green cover stock



duction, which can only come from a complete knowledge of manufacturing materials, is impossible under such conditions.

The average printer or lithographer who does not buy inks on a price basis purchases the same inks year after year because he has found those particular inks to be satisfactory. This is a safe policy to follow, its only fault being that it makes for obsolescence and deterioration. These are days of rapid chemical and mechanical developments. Research laboratories are constantly striving to develop old standards and to discover new raw materials which will improve the brilliance and beauty of the finished job and at the same time permit economies through the elimination of press troubles. Progressive establishments cannot afford to regard as satisfactory colors which may have been the best obtainable three or four years ago. It is no secret that inks which are the leaders among ink manufacturers must be constantly watched and improved as competition strives to surpass them. Any ink consumer of the opinion that an ink is the best obtainable merely because it has proved satisfactory for years is very likely to realize, sooner or later, that his competitors are a stride ahead of him.

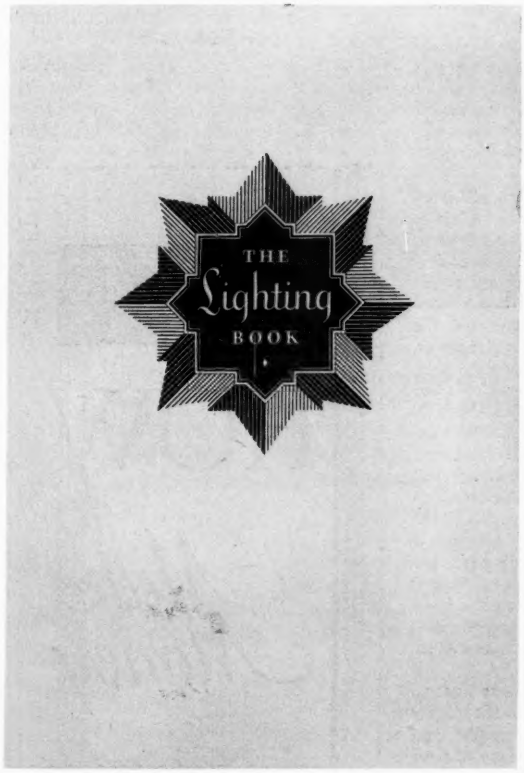
The printing and lithographing establishments that have adopted a practical standardization program and have adhered to it consistently have found that their press-rooms have been free of press tie-ups due to ink difficulties, that their production records have improved and, because the proper inks are used for every purpose, the quality of their finished product is excellent.

To the responsible ink manufacturer, the preparation of an ink-standardization program for any plant is a challenge and a trust; a challenge to illustrate the true value, knowledge and product of his organization, and a trust, placed in him by the printer or lithographer, to improve his work, eliminate his source of trouble and waste and keep him abreast of the times.

Falcon graphs

The Fuchs and Lang Manufacturing Company will appreciate an opportunity to outline in detail to any printer, lithographer or metal-decorator the methods used by this organization in standardizing the inks of any particular type of plant. An inquiry addressed to the company will bring a prompt reply.

The other half of the spread started at the left. On most pages of the issue interesting silhouettes in halftone are printed in the outer margin where on these two pages the smaller type appears



Striking design from cover of handsome book designed by Paul Ressinger for the Curtis Lighting Company, Chicago. On the impressive original the design is stamped in gold on orange cloth

names of the three older children are not given in connection with the first three cards, but the baby's name and date of birth appear below the sketch in the fourth one. It's an idea which we feel confident more than one of the regular readers of this department will make use of to very definite advantage, whether the new arrival be in their own or a customer's family.

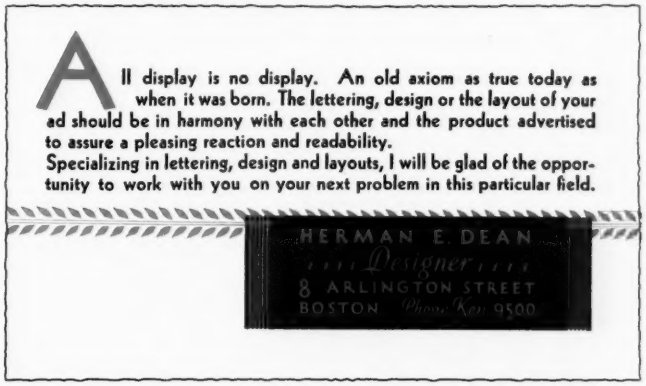
The Monte Vista (Colo.) *Tribune*.—You have done a good job on the booklet for the "Ski-Hi Stampede." We would like the interesting and impressive cover better if the upper band were raised a little, if the title were a little larger and without the red lines at the left of the letters to suggest shading, and also if the lines of the group just under the title were spaced out a little. The title page is clever and the text pages are satisfactory, though the lines are too closely spaced. Century type of the size in use requires at least one-point leading, and the subheads would be better if in upper- and lower-case, when a size larger might be used. Except for dark edges on some of the halftones, which should have been trimmed off, the presswork is commendable.

FRANK M. KOFRON, Brown-Blodgett Company, St. Paul.—Specimens submitted by you are characterful as respects both layout and typography, and are exceptionally well printed. The most notable specimen in the lot is the booklet "Quality Engineering" for the American Hoist and Derrick Company, which is set throughout in Kabel. This is particularly suitable in view of the halftone illustrations, where the machines described are printed in colors against a black background in a most effective way. The booklet demonstrates the wisdom of giving a piece of work some thought to see if it does not permit of unusual treatment, and of being reluctant to proceed along conventional lines in the planning of it. It is appropriately original, and is unusually strong in arousing both attention and interest.

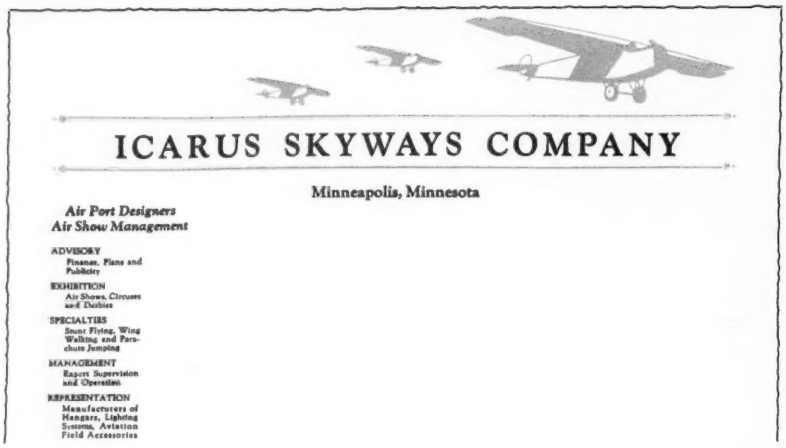
THE STERLING PRESS, Philadelphia.—*Blotterchat*, your house-organ on blotting stock, as the name suggests, about twice the size of the regulation blotter and providing for two columns of reading matter, is unusual in that respect. After seeing this, other readers, no doubt, will adapt the idea. The general effect is very agreeable, and, though the Cloister Bold used for the text is rather heavy, we are surprised at how little the letters are filled up considering the amount of ink necessary on blotting stock as a rule. We might suggest that the regular Cloister would be better, for one thing, because it would be more open and readable. The lines also could be opened up with one-point leads to good advantage, at least on those issues where the smaller size of the Cloister Bold is used.

ELMER W. MILLER, Cincinnati.—Your blotter "After July 1 Call Our New Number" is overimpressive, that is, the heavy rules printed in such strong colors are apt to so startle and hold the attention of recipients that they are likely to overlook or forget what it is you want to tell them. The colors are harsh too, so if delicate tints had been used for the rules, the weight of which is such that they would stand out almost regardless of how light the colors were, the appearance would be improved at the same time that the force of the message was increased. According to a late issue of *Advertising and Selling*, jazz is going out, even in women's clothes, and the fact that it is fading out of the picture so far as typography is concerned was announced in the April issue of THE INLAND PRINTER.

THOMAS STARR KING JUNIOR HIGH SCHOOL, Los Angeles, California.—"At Dawning," a booklet of poems by students, is handled in a highly commendable way, indeed remarkably well for pupils of a junior high school, even though it seems manifest that the work was planned and carefully supervised by the instructor. As a matter of fact it measures up to the standards of quality as maintained by even the better-grade commercial plants, and is well printed in pleasing colors too. The only fault worth mentioning we can find (although we feel that the character of the item deserves some more stylish type face than the



Glorifying the Government postal card with excellent artwork and typography; an effective advertisement for designer named. Original is printed in orange and black





Two unusual and striking letterheads both originally printed in green and black on white paper and alike suggesting ideas which many printers might find it profitable to adapt. They are by T. W. Lee, of Minneapolis, and Robert B. Kelty, of Portsmouth, Ohio

Century) is spacing between lines; it's too close. Century is a big face, which means that the descenders are short and the natural space between lines small, and therefore to look attractive and to achieve the maximum degree of legibility the lines should be opened up with at least one-point leads.

BALDING & MANSELL, London, England.—We greatly admire the cover of the booklet "Modern Wedgewood," also the typography and presswork of the text pages. While the bands of rule on each page, at top and bottom and also between text and illustration, have a lot to do with the character of the pages and contribute to their impressiveness, we nevertheless think that these worth-while results would have been achieved if the bands were less pronounced. We feel too that the ornament in the center of these bands suggests a misfit; one with a pronounced vertical element the depth of which would more nearly match the width of the ensemble of four parallel rules comprising the band would appear more in keeping. However, in view of the excellence of the cover and illustrations and the high-grade presswork no unduly great significance should be attached to the suggestions we offer regarding the bands.

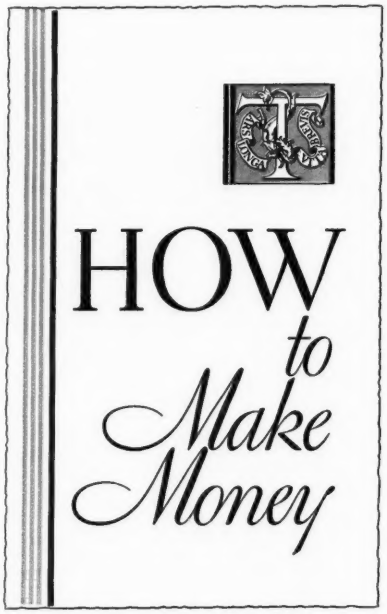
EDWIN H. STUART, INCORPORATED, of Pittsburgh.—While in several instances, for instance, the letterhead and card of R. A. McGough, lines are crowded (even considering that in these two items the nature of the design required rather close spacing), the commercial specimens you submit are interesting, effective, and in most cases also of original treatment. The ill effect of the crowding of lines in the card and letterhead is aggravated by the letter spacing of some of the lines. In short, the close spacing between lines, considering the nature of the layout, would not be objectionable if there were no widely letter-spaced lines. The other letterheads are not only good but more than ordinarily characterful. George Kinnard's card, reproduced in this issue, is a knockout, and the program booklet for the third annual exhibit of the Pittsburgh Advertising Club, set throughout in Kabel and printed on rough, bright yellow cover stock, is an unusually fine piece of work.

THEODORE AHRENS TRADE SCHOOL, of Louisville.—As school annuals go, and especially those printed in school shops, as we assume is the case with the "Ahrens Trade School Annual," the work is commendable. Since an inverted pyramid is more pleasing than a regular one in printed matter, we regret that the designer of the monogram "A.T.S." used on the cover did not design yours that way. If he had it would appear to hang pendant from whatever lines of type are utilized above it, whereas as printed above white space the suggestion of a lack of support is evident and makes one nervous. It is also placed too low, not enough above the center of the space between the two groups of lettering. While the lettering is not professional, we consider it first rate as student work. Inside pages are very satisfactorily made up and fairly well printed; in short, we consider that the book as a whole reflects creditably upon the students having a part in producing it, as well as, of course, upon the teachers.

THE LEAVENWORTH (Wash.) HIGH SCHOOL.—Obviously you cannot approach the quality of type printing with a mimeograph; and typewriter characters lack the artistry of good roman types, and due also to the limitations in spacing cannot in the ensemble begin to match the appearance of a page of type at all well made up. These facts are manifest from an examination of "Lecapi," your 1930 annual of eighty pages, in the production of which among the equipment of printers only the wire-stitching machine was used. Line illustrations, cartoons, etc., are mimeographed along with the "type matter." It is interesting also to note that instead of the portraits being printed from halftones, as is usual, they are actual photographs, a number being grouped on each page of this kind, and that on most of these pages there is text multigraphed on the back. Undoubtedly the cost of the book as handled, the work being done by students, was less than the amount a printer would have to charge—but remember that the book is not at all what it would be if just ordinarily produced by a printer.

SUPERIOR PRINTING COMPANY, of Topeka, Kansas.—There are some good features about your house-organ *Howdy* (Spring Number), and others to which serious objections may be raised. The combination of types on the cover is inharmonious, and the group of the subhead is too crowded; the lines should be opened up a little by all means, and also rearranged, so that the shape of the mass would be pleasing. Three lines full measure and the fourth very short create an awkward effect, so we believe a rearrangement in long-and-short-line style, with the copy broken according to sense, would be preferable. The masthead on page 5 is too deep and the border effect too complicated and bulky. The following pages of text, as well as the page advertisements, are well handled. Most interesting of all the pages, however, is page 10, on which the article "Bert Logan, Keeper of Friends" appears, and our interest is due not to the typography of the page but to the content, Bert being the second man the writer of these comments worked for in a printing office.

THE HARDING SCHOOL PRESS, Steubenville, Ohio.—The several specimens you submit are, we think, the best work we have received from a school shop in a long time. If the lines of the



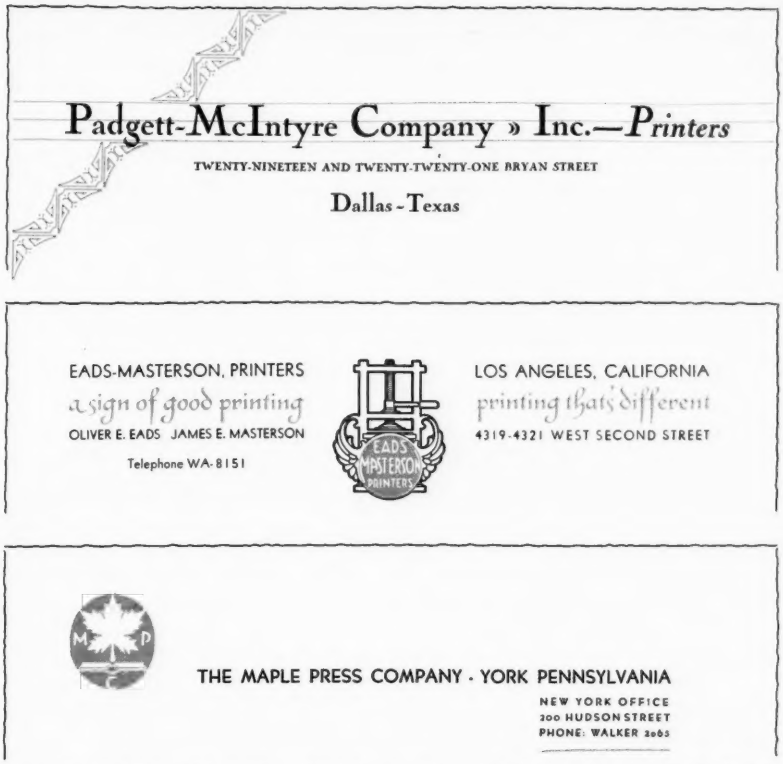
Impressive first page of a folder which was produced by and for one of the country's leading designers, George F. Trenholm, Boston

cover for the commencement exercises, printed on silvered paper, were not spaced so closely it would be excellent. We consider, however, that you should have used white stock for the inside, as the green used is too dark, considering the cover. Lines of text on the inner page are likewise closely spaced; indeed, this is the outstanding fault of the work. Except in the case of a type face having a big shoulder, and Century is not one, leading is necessary, and in the case of types having long descenders one-point leads will be found to help. Crowding is very evident, and is about the only fault in the two cards "Dedicating the School" and "The American's Creed," in both of which the type is a size larger than at all necessary. The proof envelope is interesting and effective, but the red is too deep—a common fault.

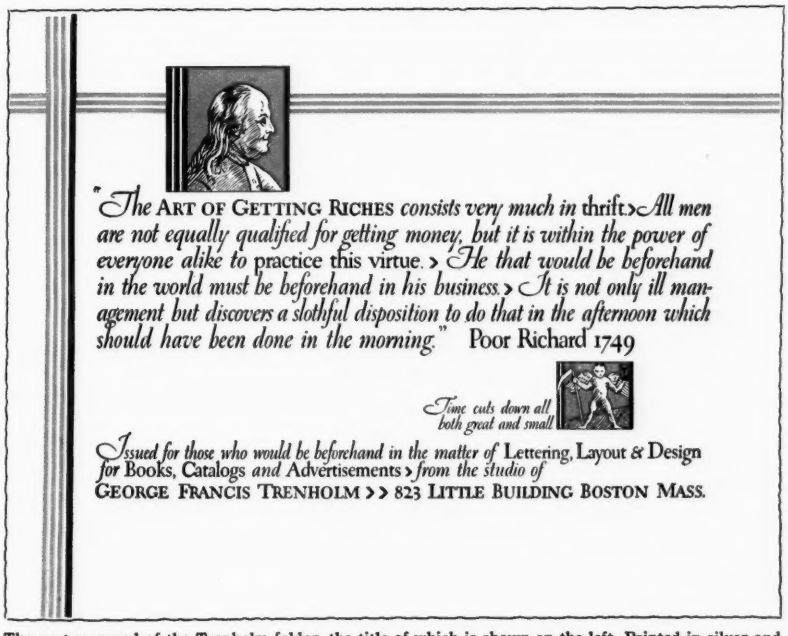
TALLEYS PRINT SHOP, San Angelo, Texas.—Your blotter "Prompt Printing" is unusually effective as to layout and demonstrates the advantages of little copy forcefully displayed against a liberal background of white space. The idea of setting your telephone number "Dial 5530" in a circle is not only effective but appropriate. We regret that you saw fit to use the particular type face in this circle with the attractive Bodoni otherwise used. A point to remember is that italics set wholly in caps do not please. If the line "Prompt Printing" were a size larger and in upper- and lower-case the effect would be better. While your invoice is neat and well arranged there are three type faces, no two of which harmonize. Copperplate Gothic and romans should not be combined, and the two romans are of different design, one old style and the other modern. An item of this kind should be set throughout in one face, at least one family, although when a single line is to be accentuated a harmonious contrast is permissible.

VAN NOTE & ROTH PRINTING COMPANY, St. Louis.—The best of the work you submit is that done for customers, and some of it is excellent. Strange though it may seem, you have not done so well on the several items of your own advertising, particularly the blotters for February and April, which, though having design merit in some respects, are weakened because of the predominance of rules, a fault particularly apparent in the one for February, on which the type scarcely has a chance. The layout of the one for March is excellent, and the rules have a significance they do not have in the other two, directing the eye to the six features of your service. We regret that the significant matter of the copy is printed in such a weak color, and suggest that a red would have been better than the light blue-green. It would have emphasized this important message and made the function of the rules even more important, besides adding to the attention value of the piece. On the April blotter the rules are quite properly subdued by the use of a weak color, the fault with this one being that it is bottom-heavy. The type matter at the top ought to have been set full measure and in a larger size of type, when we feel that it might have turned out to be especially impressive.

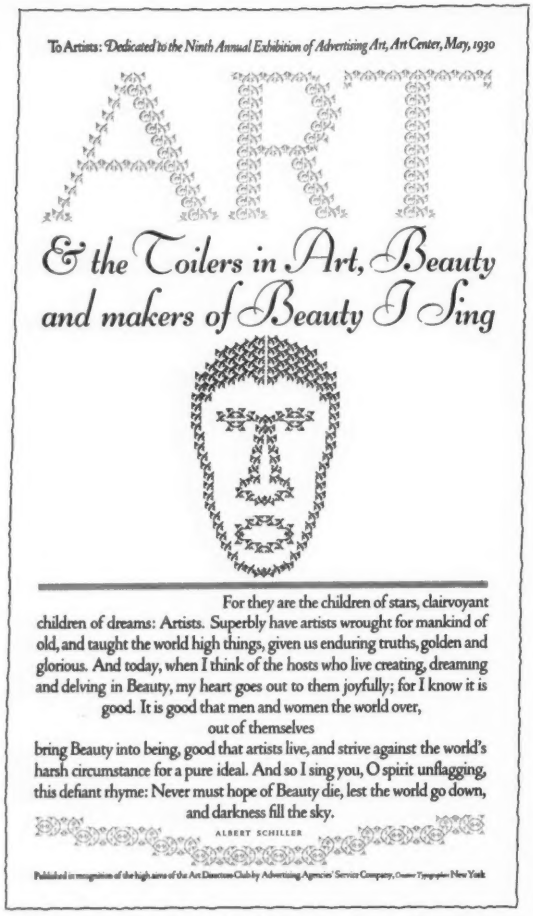
VAN AUKEN-RAGLAND, INCORPORATED, Chicago.—While the cuts are rather too outstanding and the significance of the odd shapes in black and red associated with the lettered heads rather questionable, still there's interest a-plenty in the booklet "If the Mountains Came to Mahomet." The lettering of the title on the cover is too small, and would be improved also if the vertical rules at the left of the final two lines were omitted. They detract from the words. The effect of the typography of the text would be improved by the addition of one-point leads between lines, especially on those pages in the back of the book which are set in the smaller size of type. Some might question the propriety of changing the size of body type, but in a booklet of the kind, and under the circumstances, we consider it quite all right to do so. The back margins are too wide, and the front ones are a corresponding amount too narrow. It is better to have the back margins narrower than the front, as with



A trio of letterheads which stand out from the crowd, so to speak, and without any objectionable eccentricity. The originals of the first two are in black and red, while that of the Maple Press Company is in black and silver, the silver, used for the trade-mark and rule, being in "raised" printing



The center spread of the Trenholm folder, the title of which is shown on the left. Printed in silver and black on white antique stock, the original of the folder is decidedly more attractive than this reproduction of the job in black and green could possibly be



Poster by Albert Schiller, Advertising Agencies Service Company, New York City. Below: House-organ cover ad from Houston firm



the two on the inside the facing type pages are separated too much and the effect of the spread made to appear lacking as regards unity.

WETZEL BROTHERS PRINTING COMPANY, Milwaukee.—While in view of the fact that Garamond Bold was used for the text we consider that Kabel Regular rather than the Kabel Light should have been used for the heads in the "Playskool" booklet, the item is otherwise very satisfactory, the designing being appropriate and the presswork good. You did exceptionally well in printing the folder "Nunn-Bush Ankle-Fashioned Golf Oxfords," though the problem due to the large masses of solid black in the halftones was a difficult one. We assume that where the white spots and streaks appear in the black the cause is rough handling in the mails, as it appears to be. In the ornament featuring the letter "W" in reverse used on your letterhead you have created something unusually effective. Letter spacing the Bodoni Bold in which the copy has been set, you create an inconsistency, to which exceptionally wide spacing between words contributes. We would like to to see this ornament used in connection with one of the new and stylish sans serifs. And now, reading your letter, we note for the first time that you suggested the heavier Kabel for the heads.

EDGAR C. RUWE COMPANY, New York City.—In the brochure "White Lead and Oil Plastic Finishes" you accomplished one of those outstanding jobs that fairly exude character and appropriateness along with excellence. While the quality is evident all the way through—with the possible exception of the title page, which seems rather too strong and out of key with the remainder of the text, being set in type that is too large in our opinion and somewhat cheapened by the heavy rules—the outstanding feature is the cover. The title is printed upon a white label which is glued to the back cover. A bled border of four different tones is printed in yellow, inside which the words "White Lead and Oil" appear in straight lettering. Below this line is the feature. The words "Plastic Finishes" are in white against a halftone background representing a rough wall finish, and unusually effective. The same rough wall finish, of varying pattern, however, is found in the illustrations of interiors shown on the pages of text, which, by the way, are arranged in a most impressive and attractive manner. Presswork on the dull-coated stock is excellent.

L. C. OWENS, Dallas, Texas.—While the specimens you submit are interesting, rather unusual in fact, and above average quality, some are subject to improvement. We consider that the colors used in printing the illustration of the building on the letterhead for the Johnston Printing and Advertising Company are too light and glaring. They could have been a shade deeper and especially duller to excellent advantage, for as printed the effect is disturbing, at least to the writer. You missed complete effectiveness, on the card for Tonnsen of the Texas Printing Ink Company, by a hair. If the band of vertical rules on the left were continued at the top after jumping over the two lines of type, and if the center of the band coincided with the center of the word "Texas," the job would appear complete and also be more effective. The red used to give the name a shaded effect on the letterhead for the *Southwestern Automotive Journal* is much too deep; orange would have been a lot better. The best letterhead in the



Folder title page designed by Raymond C. Dreher, of Boston

lot is the one for the Johnston Printing and Advertising Company, featuring the work mark, and which is set in Kabel Light. Layout is unusually interesting and effective.

PRICE-BERRY PROPRIETARY, LIMITED, Melbourne, Australia.—If any advertising agency has ever issued such an impressive book showing what it has and what it does as your "house manual," as you call it, the writer has been denied the privilege of seeing it. For the benefit of other readers than yourself it is proper to state that the pages are 19½ by 14¾ inches, and the book is case bound. Also for these other readers it should be stated that the fore part of the book is devoted to portraits of the agency staff beautifully printed from vignetted and outlined halftones in sepia over a buff tint. The tint plates are rectangular, on India-tint enameled and roughed stock. The portraits of the principals are especially impressive in their large size, there being but two of these to the page. Following the portrait section there's an extensive showing of advertising prepared for important clients, and let it be said too that all of it bears evidence of expert craftsmanship in

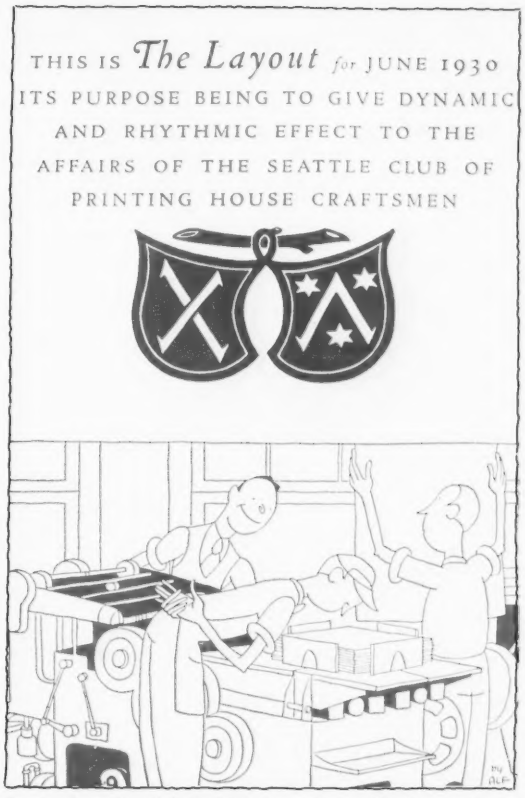
every respect. All the pages are interleaved with tissue. More than one agency man in America is going to be shown this impressive book, the only weak point about which is the design on the front cover, which is not only unimpressive but in no respect up to the standard of the inside pages.

WINSBY & SPRINGETT TYPESETTING COMPANY, of St. Louis.—We like the cover of your booklet "Your Composing Room," the effect of which is both attractive and impressive. Except for one or two details the same applies to the pages of text. The light violet second color, while altogether satisfactory for the bands of border and other decorative features, is entirely too weak for the word "Foreword" on the first inside page. The last page is unsatisfactory, particularly with respect to the handling of the signature, which is awkward. As a result of the effort to give this group a squared effect there is too great a contrast between the first and second lines of the name, and the spacing between the lines is far too close. Undue emphasis is given the street address and the telephone number. When all lines of a group do not come naturally to an even length, that is, without undue letter or word spacing, then a long-and-short-line arrangement should be followed throughout, for just one line of varying length with the others uniform creates an awkward and inconsistent effect. A more interesting and unusual handling would have resulted if you had moved the two lines of italic to the right and directly over the signature group and had set the ornament in the otherwise open space on the left. The corner arrangement followed is commonplace as well as unpleasing.

THE ALLIANCE PRESS, Rochester, New York.—There is character in the program booklet for "Primerose," and there are faults which that character and the excellence of the paper do not completely compensate for. Take the cover page: Consider the handling of the type in the panel. Note that it is weakened through the fact that there is too much open space between the lines in relation to the amount around the type inside the panel. Because of this faulty distribution of white space and letter spacing the group of type lacks unity and that degree of force that it should possess. We feel that the type sizes are too large practically throughout; indeed, the type of pages like page 3 appears altogether out of proportion to the size of the page and the width of the margins. And the ad pages would be better if there were neat rule borders to unify them and add an effect of finish, which at present is lacking. The fact that the rules do not join or line up on pages with quarter-page advertisements creates an unsatisfactory effect too. The good features are the cover-page design (border), which is excellent, and the interesting and attractive cuts appearing in the advertisements, which, being of the same technic throughout, are commendable. Another bad feature is line spacing, which is too close practically throughout, due apparently to the effort to use as large type as space permitted.

GUSSOW, KAHN & COMPANY, New York City.—The outstanding feature of the specimens of folders you send is the effective use of thermography (raised printing), in some of them as accents and otherwise as the outlines for illustrations filled in with color. Where the designs are not too involved and complex, or too much jazzed up, as the saying goes, the effects are excellent. We feel, however, that this interesting feature, which is charming under the right conditions, is in some cases at a handicap because of the pronounced modernistic illustrations, particularly ornaments. An especially interesting example is the cover of the folder "Presenting Fashions for Spring," done for the Hoosier store, which is not over the border line. The typography of the third page, however, is very poor and not at all in keeping, dependence for a modern effect being placed altogether on three lines of a cubistic type face which is not only ugly but entirely out of key with the other type, Goudy Old Style caps and Bernhard Roman. The layout of this page is unbalanced, and the text group wholly in caps is hard to read; indeed, instead of being smart and modern the page is a jumble. More than one printer and advertising typographer we know has within the past year dumped the cubist face referred to, which, two years ago, was possibly the most used of all faces suggesting jazz.

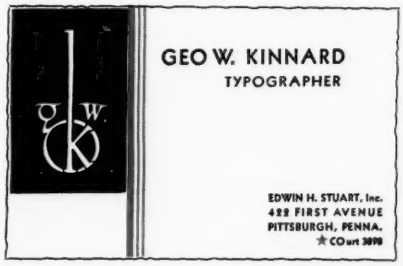
BULMAN BROTHERS, LIMITED, Winnipeg, Manitoba.—There are some unusually interesting specimens in the package recently submitted, and some which, probably you yourselves realize, can be decidedly improved. Particularly good in so far as layout and display are concerned are some of the folder title pages, "Even Kennerley" being a case in point, although we consider that the type might be a size larger and placed just a little bit higher. If the type were not altogether too small the title of the one the text of which on page 2 starts with "A good appearance counts for a great deal in life" would be fine, as the border is interesting and effective. The trouble is, it is all that one sees.



As seen here the original of this interesting publication cover was printed in the one color, but an orange rather than red



Package label; on the larger original the label proper was printed in deep brown, and the strip here in red was black



An original and effective business card for the shop of a progressive advertising typographer



An unusual handling of a work mark in connection with rule distinguishes this striking business card



THE FIRST JEWEL

RIGHT BELIEF

Just as there are three dimensions in material things, length, breadth and depth, so there have also always been three dimensions in man's actions. These are symbolized by the three jewels in the Fell Mark.

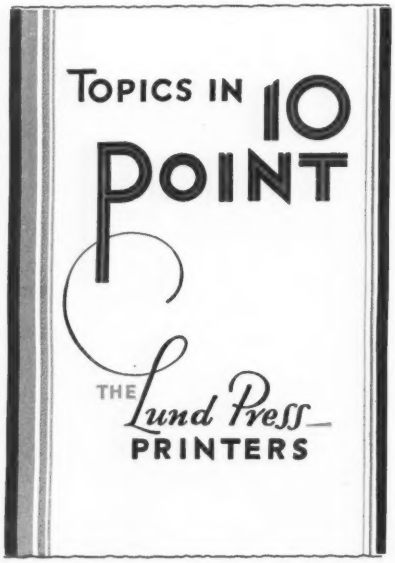
The first is RIGHT BELIEF, the element of direction, the line along which we travel. It signifies the Fell attitude toward our customers.

We believe that acceptance of a printing commission entails on our part not merely an obligation to deliver so many pounds of paper and ink, but rather to translate in printed form the essence of whatever that customer wants. We are, for that moment, custodians of his purpose. And we must safeguard that purpose to aid him in securing the results he desires.

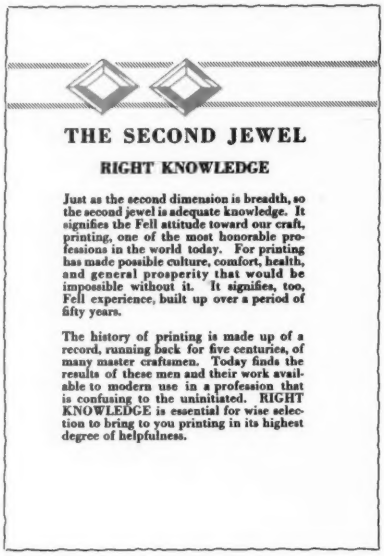
This and the two pages at the right are from a booklet entitled "A Printer's Rule," by the William F. Fell Company, of Philadelphia, and originally printed in black, red, and silver. As the copy will demonstrate, its potentialities in the development of good will are indeed great

Another title that falls short of complete effectiveness by just one notch is "Do You Want?" The layout is excellent, though the lines of Kennerley ought to be moved a little to the right to balance the heading, which is flush on the left. The one notch referred to is not that, however, but the use of the ugly cubistic face in which the display is set. It contributes nothing except eccentricity to the page. More satisfactory as a whole than the folder titles are the advertising government post cards, some of which, notably the two for the MacDonald Shoe Store, are excellent. Watch yourselves, however, as to geometric ornament.

THE SPEER PRESS, Paterson, New Jersey.—Except for the fact that ornaments above and below that part of the head at the right of the cut detract from the type, we rather like your blotter "Are You a Printing Shopper?" The text matter should have been set in a wider measure, however, so that the margins around it would not be so decidedly different. The type appears to crowd the space up and down, whereas the side margins are wide, or at least relatively so. While we question the value of the tint plate under the halftone extending irregularly beyond it, we can pass this. When we view an item like your April blotter we hesitate, feeling that if we say it is overornate some readers will say we are ultra-conservative. As a matter of fact we dislike overplainness as much as too much decoration, and feel that ornament should be used up to the point where it ceases to set off and increase the effectiveness of the item. When it is used beyond that, when it becomes the element of eye appeal in itself that keeps the attention off the message, as really it does in this blotter, then we feel it is going too far. While the several types are inharmonious, we consider the decorative design made up of tint blocks printed in several colors very ingenious. If these plates had been printed in even lighter colors and the type matter in a darker green the effect might be excellent, particularly if the type faces associated were more harmonious. The Cooper if used throughout would have been very good.



This cover from the house-organ of the Minneapolis printing concern named is especially attractive as it was originally printed, that is, in black and dull violet on light green laid stock



THE SECOND JEWEL

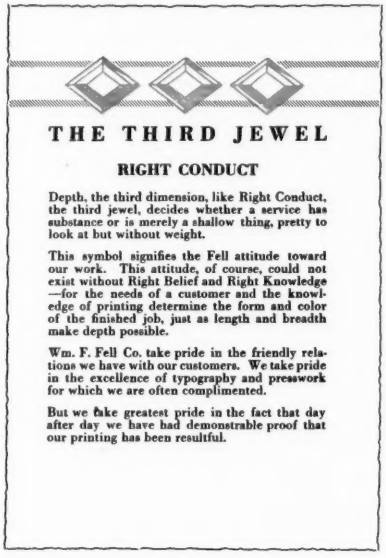
RIGHT KNOWLEDGE

Just as the second dimension is breadth, so the second jewel is adequate knowledge. It signifies the Fell attitude toward our craft, printing, one of the most honorable professions in the world today. For printing has made possible culture, comfort, health, and general prosperity that would be impossible without it. It signifies, too, Fell experience, built up over a period of fifty years.

The history of printing is made up of a record, running back for five centuries, of many master craftsmen. Today finds the results of these men and their work available to modern use in a profession that is confusing to the uninitiated. RIGHT KNOWLEDGE is essential for wise selection to bring to you printing in its highest degree of helpfulness.

ARTCRAFT PRINTING COMPANY, Santa Ana, California.—The originality in arrangement which your work displays is to a large extent sacrificed by the frequent use of eccentric type faces and the too extensive employment of rules and geometrical ornament. Take the program for the Musical Tea of the Woman's Auxiliary, for example. The handling of the decoration at the top is excellent and is quite properly balanced by the band across the bottom, a repeat of certain units at the top. The triangular ornaments so used are not objectionable, as they are when seemingly merely thrown in to fill space. The two eccentric type faces used for the display, one of them that silly letter called "Bamboo," are both ugly and illegible. Rules between the lines of the display smother the type, which is set wholly in caps of a face that is hard to read at best, and they make those lines all but unreadable. If only one type had been used, the Bernhard Gothic, in which the text is set, it being the third face used—and which harmonizes nicely with the ornament, something the other two do not do—you would have had a nice job, especially if you omitted the rules in the display and the triangle units used as dashes between sections of the program. It is needless to mention other specimens of a similar nature, but essential to draw your attention to the card "Pine Tree Cards," which is unusual, interesting, and attractive.

HOWARD N. KING, York, Pennsylvania.—There are several specimens in your latest package which represent outstanding work even for you. One of these is the very attractive blotter advertising your trade-mark, designed by Mr. Hornung, who, as we recall, specializes in that kind of art. We have been interested in the changes you are making in the layout of your letterhead, each package, it seems, bringing a new one. Other readers will enjoy comparing the one shown in this issue with the ones reproduced in this department for April and July. It is a good idea, in our opinion, for every printer to change his stationery from time to time, as it demonstrates his ability in the first place and would seem to emphasize the importance of printing to his correspondents. The present arrangement has been printed in green and silver, the silver being raised, which of course is something we cannot reproduce, but the interesting layout will be just as apparent in our reproduction as in the original. The folder "Yours for Better Advertising" is impressive, although we consider that the lines of the title on the front should be above center—at least at the optical center and preferably above. A design centered on a page never quite satisfies though otherwise it may be very fine. The center spread is unusually effective and emphasizes the trade-mark of your company in a striking way, one being in the upper left-hand corner and another in the lower right-hand corner of the page. In view of the statement about the design on the front, consider the title page of the Horn Brothers and Crone merger. Here the title line is close to the bottom, and although the page is of course bottom-heavy, and the idea is justified on occasions by its effectiveness, the result is not monotonous.



THE THIRD JEWEL

RIGHT CONDUCT

Depth, the third dimension, like Right Conduct, the third jewel, decides whether a service has substance or is merely a shallow thing, pretty to look at but without weight.

This symbol signifies the Fell attitude toward our work. This attitude, of course, could not exist without Right Belief and Right Knowledge—for the needs of a customer and the knowledge of printing determine the form and color of the finished job, just as length and breadth make depth possible.

Wm. F. Fell Co. take pride in the friendly relations we have with our customers. We take pride in the excellence of typography and presswork for which we are often complimented.

But we take greatest pride in the fact that day after day we have had demonstrable proof that our printing has been resultful.

Strange Epitaphs of Times When Printers Wrote Their Own Tombstone Classics

By **OLIN HARRIS**

BUSY typographers of this age are not likely to find much time to spend in ancient churchyards, nor to give much thought to the choice of epitaphs for memorials that may be erected once they have passed on. Such things were taken much more seriously in the bygone centuries, as the writer discovered on a recent visit to the British Isles, where his attention was directed to a number of quaint epitaphs on the graves of long-departed members of the typographical trade.

In olden days it was quite customary for a person to select his own epitaph, and considerable ingenuity was exercised by tradesmen and others to utilize the terminology of their craft in these self-selected memorials. A conspicuous example of this old habit is provided by the epitaph of Adam Williamson, a Scotch pressman-printer who died in Edinburgh on October 3, 1832, at the age of seventy-two. It is profuse in typographical terms of that age, many of which are obscure to the present generation. The Williamson epitaph reads:

All my stays are loosed. My cap is thrown off; my head is worn out. My box is broken. My spindle and bar have lost their power. My till is laid aside. Both legs of my crane are turned out of their path. My platen can make no impression. My winter hath no spring. My rounce will neither roll out nor in. Stone, coffin and carriage have all failed. The hinges of my tympan and frisket are immovable. My long and short ribs are rusted. My cheeks are much worm-eaten and mouldering away. My press is totally down. The volume of my life is finished; not without many errors. Most of them have arisen from bad composition and are to be attributed more to the chase than the press. There are also a great number of my own; misses, scuffs, blotches, blurs, and bad register. But the true and faithful Superintendent has undertaken to correct the whole. When the machine is again set up (incapable of decay) a new and perfect edition of my life will appear, elegantly bound for duration, and every way fitted for the Grand Library of the Great Author.

In the graveyard of St. Michael's, Coventry, is an epitaph to one John Hulm, who for more than sixty years was a compositor on *The Mercury,* and

Who, like an old, worn-out type, battered by frequent use, reposes in the grave. But not without a hope that at some future time he might be cast in the mould of righteousness, and safely locked up in the chase of immortality. He was distributed from the board of life on the 9th day of Sept., 1827, aged 75.

In similar vein to the Hulm tribute is one in the churchyard of St. Edmunds, Suffolk, in remembrance of L. Gedge, a noted printer who died in 1818: "Like a worn-out character, he has returned to the Founder, hoping he will be re-cast in a better and more perfect mould."

Baskerville, the celebrated Birmingham printer and typefounder, became an atheist in his later years and carried his belief to the grave, directing that this inscription be placed on his tomb:

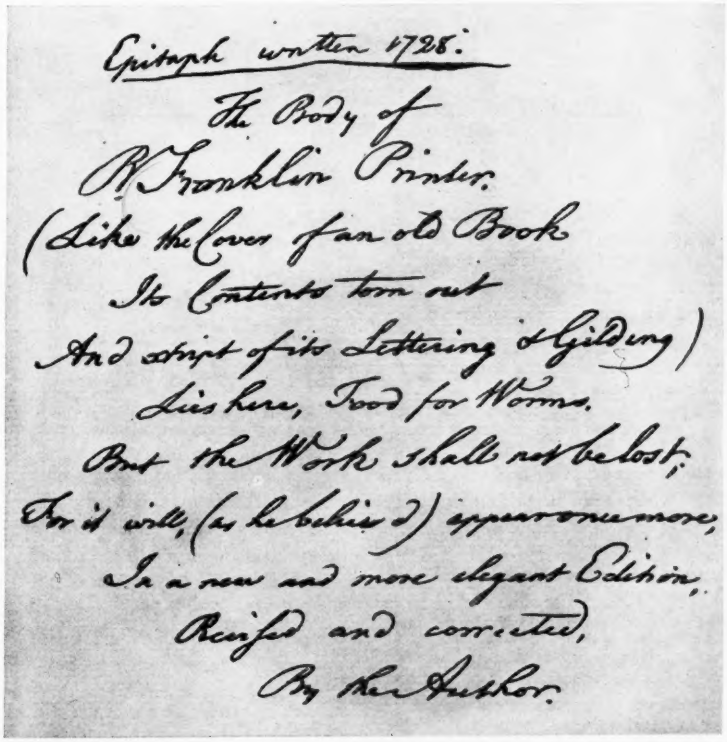
Stranger
Beneath this cone, in unconsecrated ground,
A friend to the liberties of mankind
Directed his body to be inurned.
May the example contribute to emancipate thy mind
from the idle fears of superstition, and the wicked arts of priestcraft.

An epitaph reminiscent of one written by Benjamin Franklin for himself (and reproduced below), but not used when he was laid to rest, was written by an Eton scholar in 1736, being published in *The Gentleman's Magazine* in February of that year. Its lines are as follows:

The volume of
his life being finished
here is the end of
JACOB TONSON.
Weep authors and break your pens;
Your Tonson, effaced from the book,
is no more;
But print the last inscription of the
title-page of death
for fear that, delivered to the press
of the grave,
the Editor should want a title:
Here lies a bookseller,
The leaf of his life being finished,
Awaiting a new edition,
Augmented and corrected.

The famous John Cotton, of Boston, adopted a similar simile, in which he is likened to a Bible.

The Franklin epitaph reads as below:



Benjamin Franklin was proud of being a printer; and the best evidence of this is his self-written epitaph, with expression of hope for a "new and more elegant edition"

As another good example we'll take the epitaph to Christopher Barker, a celebrated typographer of the sixteenth century to whom the Eyre and Spottiswoode patents can be traced back in an unbroken succession. His memorial, including reference to the fact that he was printer to Queen Elizabeth, reads thus:

Here Barker lies, once printer to the Crown,
Whose works of art acquired a vast renown.
Time saw his worth, and spread around his fame,
That future printers might imprint the same.
But when his strength could work the press no more
And his last sheets were foled into store,
Pure faith, with hope (the greatest treasure given),
Opened their gates, and bade him pass to Heaven.

An unusual epitaph marks the grave of George Faulkner, a Dublin printer whose name appears in history. Following his demise in 1775 a memorial was erected which read in this manner:

Here sleeps George Faulkner, printer, once so dear
To humorous Swift, and Chesterfield's gay peer;
So dear to his wronged country and her laws;
So dauntless when imprisoned in her cause;
No alderman e'er graced a weightier board,
No wit e'er joked more freely with a lord.
None could with him in anecdotes confer;
A perfect annal-book, in Elzevir.
Whate'er of glory life's first sheets presage,
Whate'er the splendour of the title-page,
Leaf after leaf, though learned lore ensues;
Close as thy types and various as thy news;
Yet, George, we see that one lot awaits them all;
Gigantic folios, or octavos small;
One universal finis claims his rank,
And every volume closes in a blank.

Many other oddities are to be observed in the ancient churchyards, but of a simpler nature are the memorials to those who in early days contributed most to the advancement of the typographical craft. That to Caxton, who introduced printing to England, is in St. Margaret's Church, Westminster, and pays its tribute in simple terms. Walter Chepman, designated the Scottish Caxton, has a memorial in the form of an aisle in St. Giles' Cathedral, Edinburgh.

Using the Job Press as a Punch Press

By WOOD GLOVER

A MANUFACTURING jeweler wanted us to make for him a card for mounting watch bracelets. There were to be the usual trade-marks and descriptive lines, and a series of eight small holes for tying the bracelet to the card. We had no punch equipment for the holes, and the size of the order didn't seem to warrant having one built; yet we wanted to make all the holes at one time rather than run the card several times through the Portland punch.

It occurred to us that we might drive small nails through a block, cut them to type high, sharpen them, lock the block in the press with the usual makeready, and simply stab the holes. This method seemed so crude that we were not satisfied. Why not make a female die for the nails, and eliminate the rough edges left by the stabbing operation? Then what to do with the punched-out bits? Any die which might be fastened to platen would very soon be filled.

After many trials, working first with nails through a piece of wood, and with an old zinc tint block for the die, we at last arrived at a very satisfactory arrangement. We obtained two steel plates about .1 inch thick. One of them we mounted on the bottom of an old tint block which had been shaved down to .5 inch thick. Then, clamping the second steel plate on top of the mounted one, we drilled through the whole thing with small holes in the proper positions to take the punch pins. These we cut from steel rod about .065 in diameter and about .8 long. We drove them through the drilled block, and riveted the bottom end to be sure they would not have the least opportunity to pull out.

The other steel plate, which was to be the female die, was mounted on pica reglet glued to the back so as to avoid the holes, and arranged to run vertical with the platen when finally glued there. The block with the pins was locked in the chase in the ordinary way. The die plate was placed on top of this with the pins through the holes, and two sheets of the card to be punched between the plates. Then, with a good coating of glue on the reglets, the form was placed in the press, and the impression was closed up (a manila sheet having been glued to the platen) and allowed to stand till the glue on the reglets was dry, thus fixing the female die to the platen in proper position to meet the punch pins. Opening the press of course separated the two plates. The reglets allowed space under the plate for the punched-out bits to drop to the floor. Nothing remained as to makeready except to arrange guides, which were glued-on quads high enough to reach above the steel plate.

With the press in good condition for register, this arrangement gave excellent results as a punch press, and we made as many as sixteen tiny holes at each impression, clean, even holes, all properly spaced for tying on the bracelets.

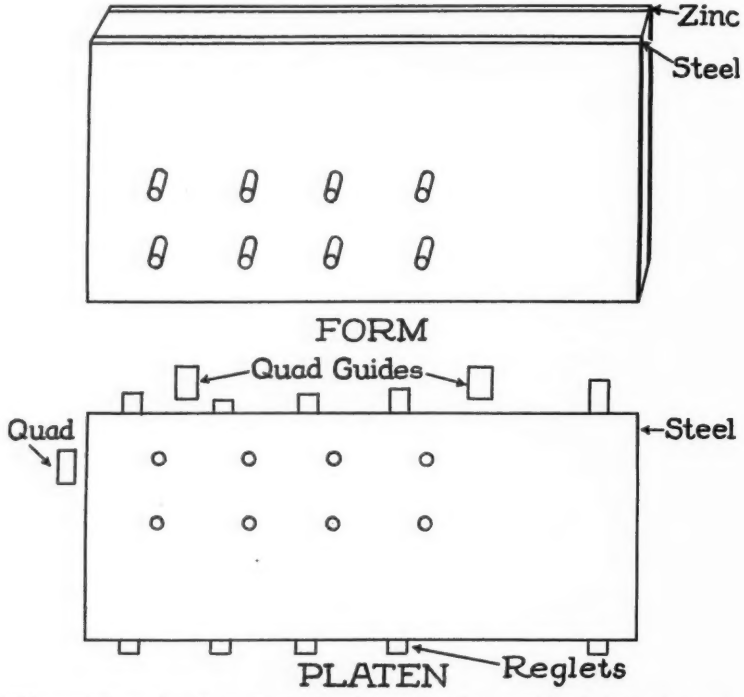


Diagram illustrating the male and female dies used for punching holes in the card. Two cards, or sixteen holes, can be punched in one impression

Featuring of "Emergency Service" Handicaps Your Plant and the Whole Industry

By **S. K. HARGIS**

FROM time immemorial it has been a boast of many job houses that "rush work" is welcome, that part of what the printer has to offer is a job given today and delivered the day before yesterday; and the feats of some jobshops in this respect can only arouse our intense admiration. But, as a business proposition, does it pay? Printers have harped upon this emergency rush work for so long that they have for one thing led the customer into bad habits, interfered with the normal routine of the business, frequently aroused the anger of their workers, and very often reduced the amount of ultimate profit.

Bring this matter up to the average job printer and he will admit that he hates the rush orders and wants to avoid them; but he shrugs his shoulders helplessly with an implied "What am I going to do?" There is the point—what can be done about it?

When a job is unduly rushed through a shop there are two losers by it: (1) the customer, who is very apt to get a slipshod job, and (2) the printer, who is certain to risk his profit and the good will of his customer and perhaps attain a state of disorganization which is not to be regarded lightly. I am speaking here of the average run of jobs, booklets, folders, forms, circular matter, slip-ins, envelopes, and the whole vast line of printed pieces demanded nowadays by the maw of business, big and little.

By this persistent advertising of "rush jobs our specialty" the printer has none but himself to blame. The customer has come to believe that the job house is a magical sort of place where anything can be done in no time at all, that the printers never need to sleep, that they have no labor troubles, and that they prefer to be in a constant stew in executing their orders! Talk with any experienced buyer of printing about this matter, and he will show a decidedly unsympathetic attitude.

If groups of printers in competitive fields were to attack this problem collectively they could beyond doubt demand and get more time for jobs—a reasonable period in which to deliver—and everybody concerned would profit by this most sensible project.

There would of course be a howl from customers who have been demanding the impossible, who have been crowding nearer and nearer to deadlines, who are in the habit of making the printer pay for indecision, neglect, and delay in the creation of which he has had no part whatever. Such a collective attack on the buyers of printing in a given region would bring the buyers to their senses and would win their coöperation as to allowing proper time for the execution of every job of printing.

The fact is that very few buyers of printing have any conception of the injustice they so frequently practice upon the job house, and a large percentage don't care. They are ready to say:

"Well, if you cannot turn out those 35,000 broadsides by next Monday I know one printer who can." And there you are. Here and there, nevertheless, I find printshops which will take a firm stand and except in very rare instances will refuse to take an important job unless a reasonable amount of time is allowed for it, and I don't see that they are suffering greatly.

The salesman of course will promise anything to get the order, and you cannot really blame him. An order is an order, and if he doesn't get it the other fellow will. The shop will "get it out somehow—this is a new account and there's more business to come." And so on; you know the arguments.

It appears to many printers, fretting under this pressure, that this is an educational problem pure and simple. If you cannot ask for justice you can at least ask for a chance to serve well; if you cannot put your request for more time on the basis of sympathy you can put it on the basis of dollars and cents.

I am reminded of a series of letters sent out some time ago by a large midwest job house to customers and others in which the factor of time in printing service was made clear as a means of educating the buyers to schedule themselves in their ordering. The thought was about as follows: "We can do any job any other good printer can do, in as short a period of time. But we can do a better job if we have a reasonable amount of time." The letters went on to explain some of the details of executing a typical job all of which enter into the quality of the printed work in its final and delivery stage.

Just what this monster—"Rush Job"—costs the printing institutions of the country every year, and in turn the buyer of printing, it would be hard to say. But it is a husky total, you can depend upon that. When it is considered that, as pointed out by the president of a large printing plant last fall, eight-tenths of the jobs that come along in a rush need not have been in a rush—that the buyer has delayed providing the order or the copy for days, weeks, and months—it can be seen where the thing must be attacked.

Recently, in the composing room of a large eastern plant, out of twenty-nine small orders nineteen had "rush" slips attached, and of these nineteen orders fifteen specified delivery dates which it would seem impossible to meet

Advertising

YOU MUST realize that advertising is not only an index of business—it is often a creator of business. . . . This is no time to let down on selling devices if you expect your product to still be in demand when the next upswing in business comes.

"Remember that occasional advertising is often a waste of money—it is only constant appeal which is going to give a greater return year after year. Keep your product before the public at all times.

"Direct-by-mail advertising is a gold mine for sales, if it is not overworked and is efficiently organized.

"Your profits in 1930 will depend on the careful coördination of advertising and selling efforts. This is no time to slacken either. Regardless of conditions, there is good business to be done. Go after it!"

That's just what we are doing—increasing our sales and our advertising effort. And are you? Let's put this "bogey" of bad business down for a count of ten!

This sales letter of George W. King & Son, Worcester, quotes Babson in support of its statements on advertising

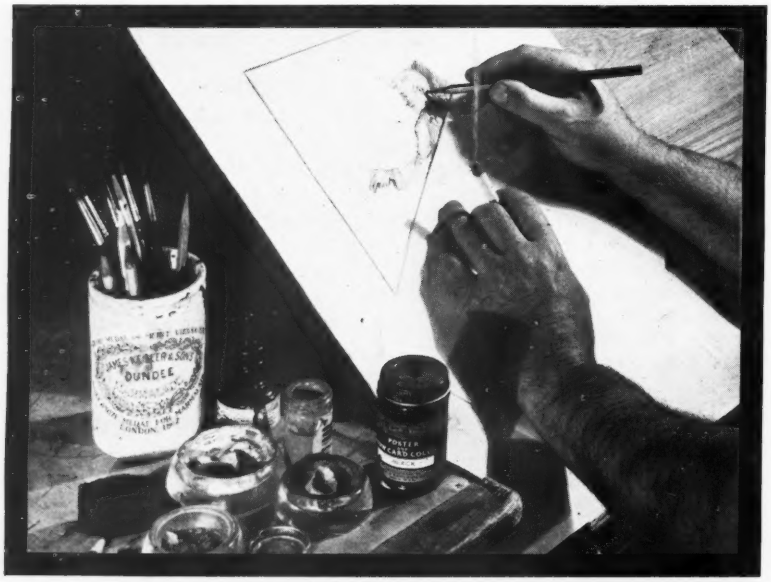
considering the nature of the work. Yet this shop, through its excellent organization, up-to-date equipment, and the loyalty of its help, was regularly winning out in spite of this handicap.

Among these orders I found: (1) A three-color broadside with cuts, having a run of 26,000. Time allowance from copy delivery to order delivery, Monday to Friday. (2) A sixteen-page booklet, with line cuts and two colors; time allowance from copy delivery to order delivery, Tuesday to Monday. (3) A thirty-six-page catalog for an optical house, run 15,000, with cuts to make and intricate monotype work; time allowance, nine days. And so on.

The printer is worthy of a reasonable period of time. He should demand it. It is surprising how often he can make the customer see the justice of his demand for more time. The trouble is that the printer will hesitate to admit that he has to have more time; he wants every customer to think that he revels in doing the impossible. So we cannot greatly blame the customer.

An advertising manager recently gave this writer an order for 10,000 four-page circulars in color. It was on a Monday morning. To my knowledge the copy for this piece had been completed and approved three weeks before; there had been nothing to hold it up but the neglect of the advertising manager and his belief in our ability to pay for his negligence. "I must have delivery next Tuesday—that's a whole week in which to turn out the job," he said to me.

"We can turn your job out in one week," was the answer. "But it will cost you more than this original contract calls for, because of overtime. We have to have made nine line drawings, have them etched, the composition done, and so forth. It can be done. But it won't be as good a job as we would do with two weeks in which to work. Give us two weeks and you will pay less and get a better job; we will make a fair profit on the work, and everybody will be happy." He saw the justice of the request and agreed. That's *one* way!



"Hands 7 and 8—the Art Director's." One of the impressive photographs which put over the story of fine-printing production in a distinctive booklet that was recently produced by The Diamond Press, of New York City

The Revolt Against "Continued on Page—"

THERE is coming soon a revolution among the magazine readers in this country which may surpass in its bloodshed the days of tumbril and guillotine in France. It will be directed against bad pagination habits.

First we are going to demand that a story beginning on page 7 shall not be violently interrupted by a "Continued on page 111," which fragment, when it is turned to, gruffly commands us to turn to page 234. Passionate protests have already appeared against Algernon, just as he sinks at the feet of Lavinia, bumping into the advertisement of a kiddie kar and being compelled, with the indignant reader at his heels, to leap forty pages on—where the courting proceeds in full view of Johnson's clinical thermometers and of Telechron, the electric clock. Were Algernon and Lavinia forced to bring us there so that we might know more of these scientific wonders? We suspect so, we readers.

At the head of our embattled ranks, as our banner, we shall flaunt copies of *Liberty*, one of the few ad-jammed, color-illustrated popular magazines that runs stories on consecutive pages and not by hop-skip-and-jump fashion.

When we have reformed this feature we are going to insist that page numbers shall be at one invariable place and not sometimes at the top, sometimes at the bottom, sometimes centered, sometimes not. And they shall be in legible type. Speaking of which last, there lies before me the last issue of *The Forum*. The page numbers in this rare monthly are always in heavy bold-face and are always at the bottom of pages. Admirable! In contrast we could name more than one highbrow publication which brings on strabismus to the unwary man who tries to locate an article after consulting the table of contents.

There are other shortcomings that our revolutionists will attend to after their baskets begin to fill with heads for the sins mentioned. We do not want to reveal our full program at present. But before we begin we shall address this pronunciamento to all publishers:

"Sirs! It is time that a patient people who pay their nickels and dimes—aye, and their thirty-five centses (and five senses) and half-dollars—for your publications have some consideration! Too long we have been ground beneath the iron heel of the advertiser, the makeup man, and the composing-room foreman. Too long we have obediently skipped from page 19 to 88 to 176 to 253 in our anxiety to see whether she got him, or the Indian jewel was found in the library, or that Daniel Drew made money from his corner in Erie. Hereafter we want your editor to resume his scepter and really edit. The convenience of the reader must rule! We also ask for cuts and diagrams on the same page with the text which refers to them—we do not want to turn backward and forward to compare, while our bundles fall off our knees onto the floor of the train.

"Of course we cannot expect to find an index of articles in a *handy* place in the book; we stop there, knowing your limitations. But give us decent pagination or TAKE THE CONSEQUENCES!"
—*From "The Ambassador," publication of the Niagara Paper Mills.*

THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope

Oil-Painting Effect on Covers of Magazines

We recently had an inquiry from a subscriber asking how to produce an oil-painting effect on one of our magazine covers. We note a paragraph regarding thermographic impression added to a color print. Will you give us the details of this process?

The paragraph referred to a three-color print over which a fourth impression, thermographic, had been made from the blue plate and toasted. To give an oil-painting effect to a number of magazine covers the best method is to put the sheets through a cylinder varnishing machine such as is made by William Hollingsworth, of Holliday Street, Baltimore. If the subscriber wants to do the work, a brushing lacquer from the paint store will answer.

Blur on Edges of Pages

Enclosed find part of a newspaper printed on an old cylinder press. You will note that on the edge of the sheet the ink seems to pile up. What is the cause?

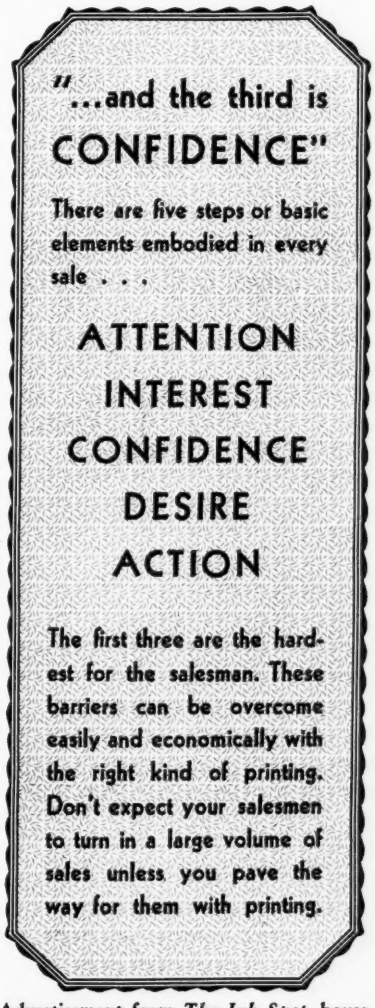
The slur could be caused by printing a form larger than the capacity of the press, by worn cylinder journals, or because of the cylinder not firmly riding the bed bearers. If the form is not over capacity, bring the cylinder down and reduce your packing so that the sheet printed is not more than .003 inch above the bearers of the cylinder.

Tint Base Sticks to Sheets

The halftone plates were printed first and slipsheeted and the transparent tints run last. I had a little trouble with the sheets sticking on the last run without slipsheets. We have no extension delivery, but have a sheet heater, which the boss contends should eliminate all slipsheeting entirely.

An extension delivery would be helpful. As a substitute get a box already made, which is adjustable, or make one of boxboard barely large enough to take the sheet and arrange it so the sheets will float down onto the pile in the box. With such a box, a high-grade toned cylinder-press halftone black, and your sheet heater you may eliminate the slipsheeting on this form. When overprinting the halftones, mix halftone ink with liquid tint base and mix the color a trifle stronger than seems necessary, so that you may match the shade with a scant supply of tint base from fountain. Do not pile sheets very high, and delivery should be onto a rack so that the sheets need not be jiggled about.

* * * A COPY IDEA * * *



Advertisement from *The Ink Spot*, house-organ of M. P. Basso & Company, New York City concern

Label Varnishing

Can label varnishing be done on the job press, and with what sort of varnish? Are special rollers necessary?

The work may be done on a job press, using overprint varnish or gloss paste with regular rollers, but it is more economical and satisfactory to use a cylinder varnishing machine, to be had from Chambers Brothers, Fifty-second and Media streets, Philadelphia, or Chas. Wagner Litho. Machinery Company, 51 Park Avenue, Hoboken, New Jersey.

Printing on Tin Plate

Please tell how printing is done on tin plate and where the inks may be obtained.

Tin-plate decorating is a division of offset lithography. The presses may be obtained from the Harris-Seybold-Potter Company, Cleveland, and the inks from the inkmakers advertising in THE INLAND PRINTER. The books describing offset lithography may be had from THE INLAND PRINTER book department.

Detergents

What detergent may be obtained cheaply at a drug store for removing dried ink from rollers and ink plates?

Either benzol, carbon tetrachlorid, or crude carbolic acid. The last one is carried by all druggists. It is used warm, and after it has cut the dried ink the washup is completed with gasoline.

Two-Color Prints

Kindly advise what drier to use with the yellow ink which was printed first on enclosed samples. How may glossy yellow be had if wanted? What drier should be used with the blue ink printed on the dull solid yellow in order to get (1) a dull and (2) a gloss finish? This job offset considerably.

Never use any inks but halftone or process when printing plates on coated paper. In order to avoid offset the blue plates should be printed first with cylinder-press halftone or process blue and overprinted with transparent process yellow. No drier is needed. The pressroom temperature should be 70 to 75 degrees, the press should have a sheet

heater, and extension delivery should be used. If you have no extension delivery the sheets should be delivered into a box to avoid jogging and moving about. If gloss is desired add an ounce of gloss drying varnish to the pound of ink. The yellow should be printed on the blue when well set but not bone-dry.

Specks in the Ink

On enclosed samples you may notice that the ink has "picked" in different spots on the various sheets. On some sheets the ink did not pick. This is a high-grade coated paper. Halftone ink was used and the plates were printed on an 8 by 12 platen press.

If you will examine the spots with a glass you may see that the specks are not caused by picking but by minute particles of undistributed ink, probably specks of dried ink. Use toned platen-press halftone ink, and if picking occurs add soft reducing platen-press halftone ink. When printing plates of this size on such a small press you will find a vibrator or two on the form rollers or a tripping truck on the bottom form roller is helpful. A fountain should be used.

Burying the Chalk Overlay

Just how deep should the chalk overlay be buried in the packing?

From .010 to .015 inch when printing on coated paper and using the thinner one-side overlay. The thicker one-side and the two-side overlays are buried deeper, the object being to avoid causing highlights to print broken. In printing on rough, hard papers such as rag bond and ledger, cover, etc., chalk overlay is carried closer to the drawsheet.

Strip Gumming Machine

We notice that on page 96 of the May issue you mention a strip gumming machine which is not costly. Where is it obtained?

John J. Pleger Company, 609 West Lake Street, Chicago.

Can't Print Without Makeready

On the enclosed jobs you will note trouble with the inks and probably rollers. Will you advise what is necessary to print these jobs in a satisfactory manner?

The attempt has been made to print without makeready, and the inevitable failure is the result. All of the line cuts which are not printing sharp and clean require underlays. The halftone plate needs overlays. Much of the type and linotype needs overlays. The fountain should be set for the forms. The inks and rollers will answer. A type-high gage for use in making cuts type high before starting, and a copy of "Practical Hints on Presswork," will be helpful.

A Letter From an Appreciative Subscriber

Dear Mr. Frazier:

The June issue of THE INLAND PRINTER has been received and read and enjoyed by the Early-Freeburg organization, as usual. You seem to have the faculty of keeping up with the things that are of most interest to the trade, and I cannot commend your editorial work too highly. Personally, there is rarely an issue that I do not derive some constructive thought and benefit from. I wish particularly to congratulate you upon your initiative in featuring the sale terms of machinery manufacturers. This has long seemed to me to be one of the fundamental causes of the existing conditions in the industry, and I am glad to see that you are continuing the discussion of the matter from month to month. Nothing but good can come of it. That your position in regard to the pseudo-modernistic movement, which for a time threatened to engulf the printing industry, has been fully vindicated is well indicated in the return to typographic sanity by many of the foremost advocates of modernism, as reflected in the best examples of modern-day advertising. Your stand for readability first has been thoroughly justified by results. I think you are due this small word of appreciation from one who has received so much benefit, as well as enjoyment, from THE INLAND PRINTER.

H. J. FREEBURG
Secretary-Treasurer
Early-Freeburg Company
Memphis, Tennessee

Printing Colors and Black From One Plate

Will you please inform me of the method used to produce the colors on the black print herewith? We understand only one engraving is needed for such work.

Prints in light-colored ink are made of the halftone on rubber or linoleum, one print for each color. For the yellow, all the surface not to print yellow is removed, etc. After the halftone has been printed on coated paper with halftone black ink the various colors are overprinted, using transparent process inks. The somewhat unsightly edges of the colored impressions are pretty well hidden by means of stippling.

Inaccurate Paper-cutting

What causes what seems to be inaccurate cutting on section cutting? The order was printed five up, with twelve points for cutting space and border. The first two cuts were okay, but the other three sections cut crooked, more at the bottom than on top of pile. The cuts were two-inch strips, and printing was bled at the left in last three cuts.

You will find "Inaccurate Paper-cutting" discussed in The Open Forum of the August and November, 1929, issues of THE INLAND PRINTER. In addition bear in mind that when cutting jobs like the one you describe the jogging must be perfect, the stock must be against the back gage squarely, and each time a cut is made the stock should be placed in the same position against the back gage. A job like this should be placed in the center of the machine sidewise and the cutting stick properly shimmed on three sides, under, back, and front. It is possible the impression is not absolutely straight on the sheet, and this would account for your trouble.

Gummed Paper Sticks Together

In printing almost solid plates in blue ink on the gummed side of gummed label paper we are bothered with the sheets sticking together, either with or without slipsheeting. What can be done to stop it?

Add an ounce of either petrolatum or melted paraffin to the pound of ink, deliver the sheets into racks in low piles and then examine the sheets frequently against sticking. If you find them starting to stick, repile the sheets.

Gloss Finish

We are constantly running across printed jobs that have been varnished with a very high gloss. How is this done? How can one successfully print with gold and silver inks?

If the varnish covers the entire sheet, the cylinder varnishing machine made by William Hollingsworth, of Holliday Street, Baltimore, is used. To apply varnish or gloss in spots make an extra impression on press, using an overprint gloss drying varnish or else gloss paste or a gloss ink. The gloss paste has the body of ink and is more easily worked on the press than varnish. The best effects are obtained by printing gloss ink of the required color over a tint of the color. Thus the richest red obtainable on the press is secured by making a first impression in cover pink (not glossy) and overprinting with gloss red when the pink is well set but not bone-dry.

Size of Registering Awl or Punch

What size of awl is best for making register marks through the overlay sheet and packing? Do you force awl through packing with hammer or is it a hand job?

The size of the awl matters little—whichever is most convenient. The awl is forced through the packing and the ground sheet by hand. Hollow punches not more than one-eighth inch in diameter are preferred by many, and are forced through with a small hammer.

Printing on Silver-Back Paper

This job was printed on a cylinder press. The paper side was printed first. The impression was very heavy, so we used a sheet of celluloid next to drawsheet. That helped, but the impression still showed on the other side. We had trouble with offset when printing on the cylinder side. Then we used slipsheets. The ink would stick to the slipsheets and pull off, although ordered specially for this job. Will appreciate suggestions on handling this job.

Use job inks on the paper side. Try to cut down on the impression by using more ink without offset. Use toned halftone inks to print on the aluminum side. Deliver in racks with extension delivery and do not pile too high. Examine the sheets for sticking at intervals.

Ink Rubs Off in Kast Stitcher

We stitch our magazine on a Kast stitcher, and while the ink appears to be dry yet we are constantly troubled with the ink rubbing off the impression and smearing the white paper. We have relieved the tension on stitcher finger, have pasted tape on the saddle, etc., but have not arrived at a preventive measure as yet. Can you give us any help?

It is an ink-drying problem. If this trouble occurs only in the summer, the cause is the humidity and low temperature of pressroom and bindery. If you will explain the trouble to your inkmaker, and submit paper and average temperature and humidity as well as elapsed time between the printing and stitching, he can suit the drying quality of the ink to the conditions present.

HELL-BOX HARRY SAYS—

By HAROLD M. BONE



For proper *display* bathing-suit ads should be set from *strip* material.

A certain ocean liner has a press which is *fed* directly from the *galley*.

Some of our modern bandits call them *machine-guns*—others call them *rotary perforators*.

An insufficient supply of *leads* and *slugs* leaves a compo like an author—always in search of *material*.

With some paper jobbers, advertising is looked upon as "any old *portfolio* in a storm."

When an apprentice gets bawled out for *misfeeding* a two-color job, usually the complaint doesn't *register* at all.

The composing room is one place where you always find "business going on as usual during *alterations*."

Many a *master* printer loses his *title* when he arrives home.

Just because a feeder is operating a *flat-bed* press is no reason why he should *lie down* on the job.

Little reams of paper,
Little daubs of ink,
Go to make the books that cause
All the world to think.

Numerous Colors With Only One Halftone

How is printing done by the fake process, that is, the process of printing three or four colors from one halftone plate?

An impression of the regular black halftone plate is pulled on as many pieces of hard rubber or linoleum as required. If yellow is one of the colors, the parts to print yellow are left on the rubber and everything else routed or cut away. The same procedure follows for each color used. The halftone is printed with halftone black ink. When well set but not bone-dry the colors, generally tints and best mixed from process or halftone colored inks and liquid tint base, are overprinted.

Hard and Soft Packing

It has been requested that I define the difference between a hard and soft packing or makeready, using a cylinder press. As I feel unable satisfactorily to answer the question I am asking that you do so for me.

The cylinder is cut to different depths on various makes. Press engineers differ as to what constitutes the proportion of paper to metal in cylinder and form. One rule applies to all presses: The sheet being printed should be about .003 inch above the cylinder bearers as the spring, give, or yield of impression amounts to about .003 inch. For the average book paper, say 25 by 38, 140 pounds basis, the sheet thickness is about .003 inch and the packing should be even with the cylinder bearers. For the best grade of work a hard packing is used, the form presumably being new or in very good condition. Next to the bare cylinder are placed two or three sheets of oiled-manila tympan paper as hangers. Over these a drawsheet of the same material is reeled on the first reel rod. This is termed the permanent packing because used for more than one job unless damaged by indentations. Next comes the ground sheet of the manila mentioned, five or six sheets of S. and S. C. or coated book paper, the true drawsheet, and over it, reeled but not pasted, the point sheet. This is commonly known as a hard packing. Some go farther and substitute thin metal sheets for the permanent packing, but these advocates of extremely hard packing are in the minority. It is obvious that softer packing than that above mentioned, such as blankets, newspaper, etc., either entirely or partly so made up, may be termed soft packing. It is all right for rush work not requiring a careful makeready, and finds many uses. A compromise between hard and soft packing is often found to be the most economical.

Periods on Ends of Lines in Panels Punch Through Paper

Will you tell me why the periods on the ends of lines inside of panel punch through, or how I may overcome this when it occurs on all such jobs? More impression makes the periods punch worse.

You have applied impression all over the form sufficient to make the panel print. There is blank space between the panel and these periods. Nothing is in the blank space to bear the strong impression off of the periods. Start with a very light impression, barely printing the corners of the panel. Use hard packing. Mark out for overlays of thinnest tissue, say three dovetailed patches with concentric centers on the matter inside the panels, starting the largest oval patch inside of the periods. Overlay the rules of the panel, each one on the four sides, in the same manner. Be sure that you start overlaying on a trial impression on which the periods do not punch. Also be sure the form is not sprung and that the periods are down on the bed.

Embossing on the Cylinder Press

We are having trouble embossing on the cylinder press. First we tried a compound which hardens over night, but without success. Now we are using a blotter, but with loss of depth and detail. Can you give us a successful method for doing such work?

The automatic repressed-fiber blanket is the best force for cold embossing on a cylinder press. It is cheap, lasting, and most convenient to use. It requires the least time to get ready, and as it is resilient instead of hard the strain is at the minimum. Dress the bare cylinder with strawboard. Pull an impression to locate the male dies. Cut pieces of the blanket a quarter-inch longer than the impression of each dimension. Saturate the felt with Le Page's glue or shellac. Apply the felt side of the blanket to the strawboard. Press down till the blanket holds. Allow the glue or shellac to dry. Pull an impression and cut away (with bevel outward) the edges of the pieces of blanket, using a sharp blade so as not to move the force. You will get all the detail and depth the female die contains.

When the Pressroom Is in a Damp Concrete Basement

Our pressroom is in a damp basement in a new building, all concrete, and we are constantly bothered with excessive humidity. The rollers swell so that they touch each other, have no tack, and won't take up the ink which accumulates on the ink tables.

While ample ventilation and a blower may afford some relief, you will find the installation of an air-conditioning system most helpful in such a case.

Typographic Scoreboard

August, 1930

Subject: July issue of *Nation's Business*

Full- and Two-Thirds-Page Advertisements

Type Faces Employed

Bodoni	22
Regular (**M), 12; Bold (M), 8; Book (*T), 2	
Garamond (T)	19
Old Style, 9; Bold, 10	
Futura (M)	9
Regular, 8; Black, 1	
Caslon (T)	8
Old Style, 5; Bold, 3	
Kabel (M)	5
Bold, 3; Light, 2	
Goudy (T)	4
Light, 2; Bold, 2	
Kennerley (T)	4
Scotch Roman (T)	4
Bernhard Gothic (M)	3
Monotype Cochin (M)	2
Cloister Bold (T)	2
Stellar Bold (M)	1
Bernhard Roman Bold (M)	1
Bookman (T)	1
Foster (T)	1
Eve Heavy (M)	1
Cheltenham Bold (T)	1
Italian Old Style (T)	1
*T—traditional; **M—modernistic	
Ads set in traditional types	47
Ads set in modernistic types	42

The display used in five of the advertisements classified here as traditional types appeared in faces designated as modernistic.

Weight of Type

Ads set in bold-face	57
Ads set in light-face	31
Ads set in medium-face	1

Style of Layout

Conventional	75
Moderately modernistic	11
Pronouncedly modernistic	3

Illustrations

Conventional	72
Moderately modernistic	10
Pronouncedly modernistic	6
(No illustration in one advertisement)	

General Effect (all-inclusive)

Conventional	47
Moderately modernistic	37
Pronouncedly modernistic	5

The influence of type alone is indicated by a comparison of the number of advertisements classified as "modernistic" under the three headings immediately above, not half as many being so designated in the first two as in the last, "General Effect." This is significant in view of the fact that the really worth-while developments among the myriad of features which are called "modern" have occurred in layout. The features of layout referred to above as commendable, however, are not those extremely eccentric and objectionable ones which have dominated in typography called modern and which are more appropriately designated by the term "jazz." In short, a large proportion of the advertisements classified as "modernistic" under "General Effect" are not *modern* at all—they are just black. Furthermore, classification as "modernistic" under the head of layout in this Scoreboard contemplates, perhaps unfortunately, both the objectionable and the commendable features which are called modern.

Changes indicated by comparing this and the April issue of *Nation's Business* are rather trifling. Garamond, after passing Bodoni in the April issue, goes back to second place. The percentages of the advertisements in this and two previous issues of the magazine set in the four leading styles have been in order as follows: Bodoni, 26-18-25; Garamond, 20-21-21½; Caslon, 10-12-9; sans serifs, 16-19-20. Of the advertisements in the three issues classified as of "modernistic" layout the percentages in order are as follows: 23½-19-15½. Readers are urged to refer to past issues of THE INLAND PRINTER and make such comparisons as are in line with their own particular interests. The Scoreboard becomes increasingly interesting and illuminating as time goes on. Very soon, in fact, it will be possible to show by graphs the changes that have taken place in different respects since the records have been made.

THE OPEN FORUM

This department is devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred except personalities and sophistries. Obviously the editor will not shoulder the responsibility for any views advanced

Keeping Track of Orders

IPSWICH, ENGLAND

To the Editor:

Having noticed in a recent issue a scheme designed by one of your readers for keeping track of orders in the plant, I thought possibly you might be interested in our method of doing this. We have hung in the plant various boards with designations "Comping," "Machining," "Cutting," "Binding," etc., each fitted with double rows of nails on which to hang the little progress tickets, of which I enclose specimens.

No.	Name	Col.
Pf.....	Des.	
Del.	Runs	M/c.

Every order sheet that is sent into the plant has one of these tickets attached to it. They are variously colored—yellow representing a straightforward order; green, an order involving binding work (so we can tell more or less at a glance how many binding orders are coming through); and red, rush orders.

As soon as the order ticket reaches the works, the progress ticket is detached and hung on the "Comping" board. As soon as the work is "comped" and proofed, the progress ticket is hung on the "Proofing" board, where it remains until the proof comes back from the customer, passed for printing.

Then the progress ticket is hung on the "Cutting" board. From this board it goes to the "Machining" board; from there, if necessary, to the "Binding" board, or, if no binding is involved, straight on to "Trimming and Slitting" (providing it is a two-on job). It finally reaches the "Completed" board, which means that the order is ready to pack.

The actual order sheet, with full details of the work on it, also passes from hand to hand in the same manner, but it is in the meantime kept in clips by the comps until required by the cutter, and then is passed to the "Machining" and "Binding" clips, as the case may be; but actually we keep track of the work by means of the progress tickets only.

We have had this system in use for two years, and we find it exceedingly handy. Not only does a glance at the board in each section give us a fairly correct view of what work is in hand and what is coming through, but also it can be expanded, as it looks after small or large numbers of orders without any annoying complication.

The only rule we follow in it is always to be sure that the progress tickets are hung on the boards in exact numerical order, so that we can see which of the orders are the earliest in date.

F. A. SMITH

To Simplify the Adjustment of Ink Fountain Screws

RIGBY, IDAHO

To the Editor:

Here is a pressroom idea which has been used in this shop and found to be okay: On a cylinder press having tape delivery the fountain screws have been painted with bright colors of fast drying enamel. Starting on the left side of the press each screw was painted a different color, five colors being used, repeated in sets of five. The delivery carriage was run out and each rod on the carriage painted with colors to correspond, and directly in line with the screws. As the printed sheet comes onto the tapes the light and heavy ink defects can be lined up with the paint marks and the proper screw turned. If fly delivery is used the paint marks can be on the jogger board.

We adopted the idea of pressmen on large newspaper presses who paint the columns on the ink fountain.

Is this an old idea we have stumbled onto? THE RIGBY "STAR."

Reducing Makeready Time

CHICAGO

To the Editor:

Any waste of human energy that can be eliminated and is not eliminated is an evidence that those in control of a business are not the most competent men.

A way has been found to eliminate the greatest waste of human energy in makeready in the pressroom. To this end printing-press builders, typemakers, and engravers are coöperating. The first essential in eliminating waste time in makeready is to build the printing press with greater accuracy and rigidity. No matter how accurate the type forms and engravings may be, the benefits of accurate printing surfaces are largely lost if the printing press is uneven in its surfaces and the parts deflect under varying degrees of impression strain. The progressive press builders are finding ways to grind cylinders and bearings to closer and closer limits. They are finding ways to obtain rigidity under impression strain so that there need be less and less deflection of parts due to various degrees of impression strain.

Many large users of halftones will not now accept the old-time engravers' proof taken on the old flat-impression Washington Hand Press with a special ink on special stock. The buyer of halftones is not interested in how skilfully a proofer may have taken the original proof. What he wants to know is, How will the engraving look when printed under average printing conditions? He also wants to know how much makeready time will be required to make the cut print properly on his own work. The photoengraver who can furnish him engravings that will print properly with the least amount of makeready time gets his business. This competition is producing engravings that will print with the minimum of work time on the producing presses. The fact that monotype and linotype can be produced with even surface that requires practically no makeready is bringing out a good,

wholesome competition in typecasting machines and in training of operators in the proper care of the machine. More careful making and inspection of molds and mats, more careful attention to details of metal, temperature, and general upkeep and cleanliness of machines, are achieving most excellent results in producing good presswork at lower costs.

There are now on the market inexpensive and accurate composing-room presses that will instantly, and without makeready, tell the printing qualities of any printing surface. In many progressive plants the first proof is a test proof taken with the purpose of detecting imperfect printing surfaces as well as for typographical errors. It is just as wasteful to correct or change imperfect printing surfaces on the press as to correct typographical errors after the form has gone to press. These tests are made not on the form proof but on each separate page or unit before the form is locked up. If each page prints properly the whole form will print if the producing press is kept in proper condition.

R. O. VANDERCOOK.

Interesting Information About the Centaur Type Face

PHILADELPHIA

To the Editor:

I note in the June, 1930, issue of THE INLAND PRINTER an article by J. Horace McFarland, entitled, "With Good Sense Again Dictating Type Use, What Will Be Next in Type Design?"

Your note at the bottom of the page states the Centaur was created by Bruce Rogers and recently brought out in England for the Lanston Monotype Corporation, Limited. Some months ago I had correspondence with Mr. McFarland on various type faces, and at that time I sent samples showing the Centaur and also the Arrighi types.

Perhaps I was remiss in not mentioning to Mr. McFarland that both Centaur and Arrighi were produced jointly by our company and the Lanston Monotype Corporation, Limited, of London, England. Both of these designs were started at our instigation, Mr. Rogers redrawing his original Centaur design and Mr. Warde making drawings for the Arrighi. These drawings were sent by us to the English corporation and they made the patterns, punches, and matrices. Whatever changes were necessary in the various point sizes were made by Mr. Rogers in England. Perhaps you may care to make some mention of these facts in a coming issue of your valuable magazine.

Permit me to take this opportunity of wishing you "good-by" for the better part of two months, as on Saturday, June 21, Mr. Goudy and I are sailing for Europe. We expect to cover a number of the European foundries and museums. I am doubly fortunate in having the opportunity of taking this trip, as it would be difficult to find a more genial, more interesting traveling companion than Mr. Goudy, and I am anticipating a very pleasant summer.

Wishing you the continued success that you certainly deserve, and with the kindest regards, I am cordially yours,

SOL HESS,

Assistant Art Director, Lanston Monotype Machine Company.

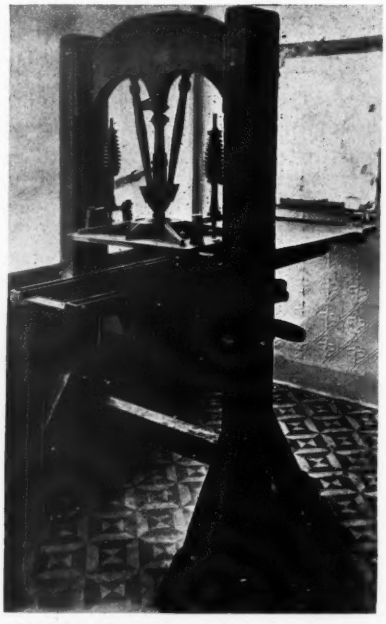
EDITOR'S NOTE: Mr. McFarland did not furnish the specimen of Centaur shown on page 57 of our June issue nor write the caption underneath it. He is not responsible for the paucity of information given in the caption.

Ancient Press Bought for Ford Museum

By E. E. PIERSON

WHAT is believed to be the oldest printing press in the United States has just been purchased from the Mount Sterling (Ill.) *Democrat-Message* by Henry Ford for his museum at Dearborn, Michigan. Constructed probably one and a half centuries ago, it is even yet in good working condition, although of recent years it has been used in the *Democrat-Message* plant only for taking proofs.

Among veteran publishers the relic is known as The Old Colonial model, although some have erroneously termed it a Benjamin Franklin. The trademark, which consists of the thirteen stars of the colonies, is plainly visible upon its primitive molded head beam. There is no record of any press of the same type being now in existence, and at various gatherings of veteran newspaper publishers, held in far-removed sections of the country, the query regarding any press of a similar class or as aged has received a negative response from those interrogated.



Old Colonial printing press, said to be the oldest press in the United States

The best information now obtainable traces the press back to Kaskaskia, in Chester County, Illinois, the first white settlement and first seat of the state government when Illinois was admitted to the Union in 1818. Tradition has it that state documents of all kinds were printed upon this old-timer. When the Government opened a land office in Edwardsville in the late twenties, the press was transferred to that point and was utilized for printing Federal documents. The first newspaper in Edwardsville was printed by this ancient press. A few years before the Civil War, the press was bought by a man, his name now unknown, who desired to establish a paper at Beardstown. This paper later on was purchased by F. W. Schierman, who died in 1886. The latter established the *Enterprise* at Versailles in 1883, and he moved the old press to the latter location and bought a larger machine to print the Beardstown paper, but left the Old Colonial press in the plant.

Two years ago the proprietors of the Mount Sterling *Democrat-Message* purchased the Versailles paper and thus fell heir to the old-time press. The transformation that time has wrought and inventive genius developed, from this primitive press of the Revolutionary War period to the modern perfecting press in service among metropolitan papers is marked. The purchase by Henry Ford ensures its permanent repose, secure from damage or destruction. It can also be viewed by thousands of persons annually, a desirable condition which it was not possible to achieve so long as this ancient press remained in the storage room of a small-town paper.

NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter

Newspaper and Market Surveys

Local newspapers are rapidly supplying the most modern demand for newspaper and market surveys by getting up four-page folders of letter-page size that give at a glance all the intimate details as to each local trade territory, and a perfect analysis of newspaper circulation by towns and rural districts, to mark the direct appeal and influence of such papers in their own field.

With an outline map of one or several counties, showing the small towns and rural trading points, with the paved or otherwise improved roads noted and some explanation of the retail trading area of the central point to be emphasized, this provides one of the most ideal impressions possible in so small a space. A second page is devoted to information of the field, the population served, the religious and secular institutions, banks, theaters, etc., location of the town, and all the special information about it. This is followed by a few inches of vital information about the newspaper itself, and this in turn by a complete breakdown of circulation figures as to towns and rural sections, paid and unpaid, etc.

The third page is devoted to a listing of banks and bank resources of the district, which is in reality a picture of the purchasing power of the people in that community. Another table giving the retail trade survey of the district, to show the number of retail outlets in town and country districts, with the percentages of homes owned, rented, number of families, etc., and also a listing of automobiles and trucks of various makes that are owned or have been sold recently in the territory, comprise a selling picture of the paper's territory. A fourth page is devoted to figures of the county or trade territory, the crops raised, manufactures, industries, and all kinds of values and resources. Every interest is completely pictured for rapid and dependable analysis by any advertiser or agency in search of facts.

We have not, in all our newspaper experience, found anything that might so nearly take the place of personal representation or wordy portrayal of a community's advantages. If the advertisers and agencies and the fact-finding personnel of these concerns really care for actual and vital information upon which to base their investments and produce results, nothing better can be done than to present it to them in this form. As it is just the right size for letter files, handy for quick reference, and backed by the name and affidavit of the publisher, very little if any further correspondence or research should be necessary in any community having a paper with such a survey.

We have received many samples of these, and have found most of them to be almost perfect, in our judgment. Others we have found to have been too hastily worked up, and with immaterial information used to fill the pages. On the whole, however, every one is of some value, and all are convincing in the information they do give.

N. E. A. Newspaper Awards

More newspapers than usual from all over the United States competed this year in the National Editorial Association better-newspaper contests. Also the selection of trophies and prizes awarded was much superior, and therefore the winning papers are now displaying a fine assortment of cups, silver sets, etc., as evidence of their achievements.

It should be stated in connection with these contests that the judges were carefully selected from widely separated parts of the country. Papers were submitted to them individually and not collectively, and markings were given according to a scale of percentages, so that the paper having the highest percentage would be marked first, the next second, etc., and the one then having the best score, counting the firsts, seconds, and thirds, etc., was adjudged the winner of the contest.

Evaluating a Newspaper

Discussion of the value of a newspaper and of methods used and standards properly considered in making such valuation, as started in this department just recently, has brought forth several claimants of the prize offered by the Newspaper Work department editor. We have printed several of these articles as contributed by readers, and they have been very interesting. We now have a few others. One of these, by Noel M. Loomis, Box 712, Norman, Oklahoma, would take too much space to give it in toto, but we are excerpting some of the vital paragraphs for their real value and suggested methods of arriving at valuations, as follows:

If a man should write to me and furnish me the information given you with a request for evaluation, I would like to ask him, "How long is a piece of string?" A real estimate could be given if one were permitted to ask questions about the character of the territory, the policies of the paper, and profit and loss, and of course one would hardly buy a paper without that information; but the rules of this contest preclude such questions. . . .

Most newspaper evaluation plans seem to be based largely on purely arbitrary rules. It is not clear just why a subscription list should be worth two or three times the possible annual income from it, or why a business should be worth twice the advertising revenue, or why an estimate must be based on some haphazard formula. Plant equipment might properly have a great deal to do with the worth of a business, but there are some newspaper plants that have not enough equipment to print a decent letterhead that are making lots of money, and on the other hand there are those that have so much fine equipment that they are losing money through non-productive time of machinery and men . . . .

This plant is in a "far eastern" state, and according to the 1929 N. E. A. weekly newspaper survey the average weekly in the Middle Atlantic group of states had a circulation of 2,671 and an annual gross revenue of $22,654. The circulation of this paper is 2,250, and the gross revenue averages $17,500, so we might assume that the paper, though smaller than the average, is operating under average conditions.

If we knew how much of the $17,500 average gross revenue of the plant was actual profit we would have a starting point, but

we don't know whether the net profit amounts to $1,000 or $2,000, or whether perhaps the gross receipts lack $500 of paying expenses, which would mean a loss . . . .

Using the N. E. A. survey again, the average percentage of net profit to gross revenue for that section was 8.5. If 8.5 per cent of the gross revenue in this case is profit, then the yearly profit is almost $1,500. If the purchaser can expect to make $1,500 profit in a year, then he can afford to invest an amount of money which will yield the average percentage of profit that is being made, and which percentage will amount to $1,500.

Using the survey again, we find that newspapers in that section averaged 11.9 per cent net profit on the investment. The profit here, $1,500, is 11.9 per cent, and 100 per cent is $12,700. That is what I would guess the business is worth, conservatively. If you could put $12,700 into it and take in $17,500 in gross receipts each year, and make $1,500 clear out of it, you would be getting a reasonable buy. . . . We have of course assumed that the equipment is in fair shape.

There is one interesting item. Advertising revenue is about 66 per cent of the total revenue, whereas the average for that section is 52 per cent. This, from a newspaper man's viewpoint, indicates, for one thing, laxity in subscription collections, and probably a low subscription price; it also looks as if the job-printing business has not been well developed, and you certainly do not want to pay for business that has not been obtained. If the subscription list has been built up by unsound contest methods, it may be worth much less than it appears to be.

If all these factors were unfavorable, the plant would be worth much less than $12,700. If they were all favorable, the value might be increased by as much as $5,000, which would make the total figure in that case $17,700. . . .

Another interesting speculation is the possibility of combining the two papers in the city. One might pay $12,700 for each paper and combine the two and have, in addition to a plant value of $25,400, a franchise value of maybe $15,000, which is entirely lacking unless one owns both papers.

I should say it would be a real guess! The boy who guessed nearly $80,000 said he believed that that figure was probably too much. Check—and double check!

Now the discussion is getting to a point where practically every phase of the evaluation problem has been covered; but we are not satisfied in one particular, and until that has been thoroughly covered we shall not announce the prizewinner in this contest.

We have another very good contribution to this discussion which may be given in next issue, and after that, unless other comments are sent in, we shall discuss this missing phase of the problem and also decide which contributor has earned the year's subscription to THE INLAND PRINTER. If you want to have your say on this practical and important subject, this is your last chance. Better sit down right now and tell us what you think that plant is worth!

The Smallest Town Daily

This department recently received a letter from William H. Spence, publisher of the Stuart (Fla.) *Daily News,* in which Mr. Spence claimed that the town of Stuart was the smallest having a daily in the United States, and asking for information on the subject.

The research has been interesting, and discloses the fact that the Corry (Pa.) *Journal* has the honor of being the smallest town to support a daily in the United States, if the figures given in the *Editor and Publisher* Yearbook of 1930 are correct. Corry has a population of 900, which is less than half the population of 1,956 claimed for Stuart, Florida. We also find dailies published in many towns smaller than Stuart. Quite a large number are in towns of less than 5,000 population, as follows:

Arkansas, 5; California, 12; Colorado, 1; Florida, 3 (including Stuart, and also Palm Beach, with a summer population of 1,500, and Perry, with 1,500); Georgia, 1; Idaho, 3; Illinois, 6; Indiana, 8; Iowa, 4; Kansas, 15 (including the Frankfort *Index* in a town of 1,314); Kentucky, 1; Louisiana, 1; Michigan, 2 (including the town of Ypsilanti, with a population of 1,120); Missouri, 7; New Jersey, 3; Ohio, 6 (including the Covington *News,* in a town given as having a population of 1,885, and the Mechanicsburg *Telegram,* in a town of 1,500); Oklahoma, 1; Pennsylvania, 2 (including the Corry *Journal,* in a town of 900); South Dakota, 1; Texas, 6, and Alaska, 4.

Here are listed nearly a hundred towns with less than 5,000 population having daily papers, and some of them very good dailies, too. It may reasonably be asked, "How do they do it?" And the answer usually is that they have good local territory and in some instances a wide field covering a much greater population which they can and do serve splendidly.

Successful small-town dailies are not confined to districts remote from metropolitan daily-paper service, as evidenced by the fact that many are published right under the shadow of great dailies which are delivered in their towns at almost every hour of the day. The local community and business appeal is very expressive in some of these small-town dailies, while modern telegraph news service makes it possible partially to satisfy news demands of the populace.

Milwaukee and Wisconsin Contest

The city of Milwaukee and the state of Wisconsin have been getting vast quantities of the most particular kind of advertising since the National Editorial Association convention was held there. The quality and quantity of this advertising are enhanced because of a liberal contest inaugurated in that direction by the Milwaukee Press Club and Walter P. Dunlap, president Klau-Van Pietersom-Dunlap-Younggreen, Incorporated, Milwaukee agency.

A Nash five-passenger sedan was offered by C. W. Nash, president of the Nash Motors Company, for the best editorial on Wisconsin by a member of the N. E. A., whether he attended the convention or not, and for the best editorial on Milwaukee a $250 cash prize



The two gentlemen in this human-interest photograph are S. G. Greenfield (left) and J. G. Ruesch, who had charge of the luncheon and bridge party tendered the visiting ladies at the Milwaukee Yacht Club during the recent N. E. A. convention

is offered by the Milwaukee Association of Commerce. A second prize is a sanitary dish washer, offered by Sanitary Dish Washer, Incorporated.

Several lesser prizes were also offered which will be awarded according to the standing of the contestants when the editorials or news stories are all published. We are informed that the editorials may be on either Milwaukee or Wisconsin or on both. No entry requirement was made except submission of a page of the paper with the editorial or news story to the N. E. A. contest committee of the Wisconsin Press Club. The contest closed on August 1. Such recognition of the newspaper editorial and news story is encouraging, while the evident superlative character of advertising for both Milwaukee and Wisconsin that will come from it will be something that money itself could not buy for Milwaukee and Wisconsin to see themselves as others see them, and have it told in modern style of newspaper English, the contest is likely to set a precedent.

A Special Feature as Advertising

Commenting on the fact that recently some daily newspapers ran a whole page of free propaganda for Palmolive, which material is stated to have come from a national feature-service concern, Wil V. Tufford, secretary of the Inland Daily Press Association, states: "All of the bunk stuff that has been done by associations in the past has been valueless, because the newspaper publisher will run it; does run it—thousands of inches a day. I have come to the conclusion that there is only one way to stop it, and that is to enforce the law requiring the word advertisement to be attached to and marking all advertising copy, whether run without a charge or not. Then the newspaper will not be asked to run it, because free publicity would lose value if marked as advertising."

There is a point to be thought of and worked out if possible. Mr. Tufford confesses that he has not looked up the law in the matter nor has he a ruling from the Post Office Department. But free publicity should be measured as advertising in the report to the Post Office Department for each issue of the paper. And if so measured the newspaper would have to pay the postage.

Perhaps the fact that some actual cash would thus have to be invested for the privilege of running columns and pages of free advertising might deter some publishers who do not now seem to value their pages on an equal basis for all of their advertisers.

Observations in the Field

Using free radio news to call attention to concerns' advertising programs is to our notion the sock in the solar plexus for the goose that lays the golden egg—or words to that effect.

President Folsom Moore, of the Arizona Daily Newspaper Publishers Association, has appointed a committee to draft and present to the next legislature in that state a new libel law. J. W. Strode of the *Arizona Silver Belt*, as chairman of the committee, is gathering facts and samples of such laws in other states, and it is hoped the Arizona publishers may be relieved of an aggravating situation in the future.

Some big advertising concerns have been conducting investigation of local and national newspaper rates in the country-newspaper field. Probably they have been impressed with the fact that such rates have been steadily climbing higher and think that perhaps there is something they can do about it. When they discover what is the fact—that the local or home advertising rates have also increased more than ten cents an inch in country or local newspapers in the past five years—they may not question so closely the higher national rates quoted them through their agencies.

At the recent Advertising Federation of America convention held at Washington, D. C., one of the speakers emphasized the idea that in these days of merchandising and selling "the consumer is the boss." He gave various angles of the idea and cinched it by a declaration that any advertiser or any


ONE OF CASEY'S "ALL AMERICAN ELEVEN" WEEKLIES

THE McCOMB ENTERPRISE

PIONEERS OF PROGRESS SINCE 1857

Southern United Ice Company Section

Southern United Ice Company Section

FORTIETH YEAR — McCOMB CITY, MISS., FRIDAY, JUNE 6, 1930 — NUMBER TWENTY-TWO

GALA CELEBRATION PLANNED AT LOCAL ICE PLANT SATURDAY

Grand Opening Of Mississippi's Largest And Finest Ice Plant To Be Celebrated On June 7th—Crowd Of Visitors Expected From Many Sections—Fifty Jazzbombers Coming In Body

CARNATIONS FOR LADY VISITORS

Special Orchestra Coming Here To Participate In Celebration—Dinner Dance Planned—Dance At Country Club For Employees After Opening—Colored Dance Will Be Feature For The Children

EXPERTS SAY ICE NEEDED

Food Authorities State Your Demand For Refrigeration Is Needed.

THE NEW SOUTHERN UNITED ICE PLANT HERE

McCOMB ICE PLANT HISTORY REVEALS REMARKABLE GROWTH

Started with Capacity of Three Tons Daily, Now Has Capacity of 100 Tons—Formerly Owned by McComb Interests, Now Operated by Southern United Ice Company.

NEW STORAGE PLANT COMPLETED

COLORED ICE BOXES NOW

Fashion Decrees Grey, Green and White Ice Box Colors.

LOCAL ICE MEN BEING TRAINED IN DELIVERY SERVICE IN McCOMB

MANY ICE USES ARE NAMED

Ice in the Home Has Numerous Uses.

NOT AT THE POLE—IN McCOMB

MAKING ICE FOR YOUR ICED TEA

RHODES WINS GOLF CONTEST

Special section of the McComb (Miss.) *Enterprise*, the weekly newspaper which won the trophy awarded at the N. E. A. convention to the paper which was adjudged as having rendered the greatest service to the community it served

agency ignoring it is doomed to failure. It is not a bad slogan to be utilized in any newspaper: "The Consumer Is the Boss." Direct your advertising sales effort with that in mind, and your newspaper production and features to stress it, and that means results—the vital and only satisfying corollary of advertising.

If it is true that the Post Office Department is asking the opinion of local postmasters regarding a proposal to permit regular mail carriers in cities to distribute to all homes advertising letters and circulars unaddressed that means something more for publishers to worry about. Distribution of printed mail matter in that manner would be more favorable to direct-by-mail advertisers than the present distribution of newspapers, addressed and paid for, to those who need the service for information and news of benefit to the communities. Your postmasters should be consulted about it.

EDITOR'S NOTE.—Since Mr. Caswell's copy was sent in the Post Office Department has decisively rejected the proposal for delivery of unaddressed mail. See item on this subject on page 113.

We note that Ole Buck, for a dozen years and more field manager for the Nebraska Press Association, has become editor of the *United States Publisher & Printer,* a magazine published by H. L. Williamson at Springfield, Illinois, during the past several years. Mr. Buck announces that he will have full charge of the editorial output of the August number, and will continue his editorship from his office in Lincoln, Nebraska. For the present he will continue also as field manager for the Nebraska Press Association. Mr. Williamson has made this newspaper periodical a magazine of wide circulation in the past few years, and its influence should grow with the editorial push of Mr. Buck, who is a writer of unusual ability, and one who is essentially well posted on all of the topics that pertain to country newspapers.

One daily-newspaper publisher who has tried several "subscription campaigns" and "salesmanship campaigns," and things of that kind which might better be designated as subscription voting contests, conducted by outside promoters, recently told the writer that he now has a good circulation man who has done in three months more than the last "subscription campaign" with $4,500 worth of automobiles as premiums did for his paper. And he says that the circulation he is getting is better paid for, more substantial and dependable, and will stick with the paper. The same publisher had had circulation men before, but hadn't happened to get a first-class man. There is room for such men, at good pay, and the wonder is that more of them who are wasting their time in promotion contests do not map out and sell plans for real subscription helps to both daily- and weekly-newspaper publishers who need them. The day of the subscription contest is past. Now let's see what real salesmen can do in a legitimate business-building way.

Even with its system of concentrated effort to suppress the free-publicity evil, the California Newspaper Publishers Association is calling for assistance from newspapers all over the land to meet a new situation developing there. It seems that a great merchandising firm in San Francisco, which has been using space in many California newspapers, sent out a lot of free publicity to go with its paid space. Newspapers which did not print it heard from the company, with the suggestion that the publishers come to San Francisco and "explain the matter before we proceed with any more advertising with your publication."

To this threat some of the publishers replied by stating that they did not propose to go to San Francisco to explain why they had not made more gifts to the concern. The same threat was made by another concern there, which indicates that the idea of free publicity to accompany advertising orders was inspired by some person whose ideas are not at all in harmony with sound publishing principles.

Judging from some recent investigations by oil companies that are advertising in local newspapers, as to their advertising rates, it is evident that they are going to great expense to ascertain exactly what the facts are relative to the local-dealer and national rates. They might first check up on the difference in such rates given by daily papers, which is far greater as an average than the difference in local newspaper rates. But since most of their dealer tie-up advertising is with weekly and other local newspapers, where dealers are paying for a share of the space used, the results of this investigation will hurry along the program which this department has advocated for years—that is, the same transient local and national rate to all. If local dealers are on a space-contract agreement it might be wise to insert a clause in their contract stating that it applies only to such business as concerns their own retail trade, and does not include the advertising ordered by or for any outside concern. As we understand it, the concerns interested in this local advertising to help their dealers are not particularly objecting to the rates, but to the difference in rates as charged them and the local dealers in every line. It unsettles their whole calculations and causes them to explain a thing which they are unable to understand. With the same local and national rate, contract discounts will take care of any advantages necessary to local retail dealers, it would seem, and leave the newspaper a profitable rate on transient business that always comes but is never to be depended upon for definite issues or periods of time.



Times have changed! This clean, light, and modern office is that of the Burlington (Kan.) *Daily Republican,* which is now occupying its attractive new building

Review of Newspapers and Advertisements

By J. L. FRAZIER

Daily Freeman-Journal, of Webster City, Iowa.—The change in the dress of your paper accomplished in twenty-four hours is amazing. While poor presswork, especially too little ink and impression, unfortunately keeps the improved typography and makeup from being seen to advantage, they are manifest nevertheless. The best change of all was that from the old hairline body letter to one of the new rather monotone letters now being supplied by slug-casting-machine makers. There is a better distribution of heads on the first page in the new dress than on the old, although we note often too great a variation in the length of the first and second lines of the main section set drop-line fashion. You should also open up a little around the dashes between sections. Except for the frequent mixing of condensed and extended type the advertisements are quite satisfactory, layout and display being very good.

Holyoke (Colo.) *Enterprise.*—Your two-page advertisement and circular for the Julesburg Casho Store headed "Lucky Purchase Sale" is unusually well arranged and beautifully balanced in so far as the positioning of heads and cuts is concerned. We feel it would be no less impressive and more readable if six-point rules were used where twelve-point are employed. Heavy effects are characteristic of sale advertising—a matter of habit more than anything else—and, while we appreciate the fact that heavy effects are impressive, we also realize that they suggest cheapness and have a tendency to distract readers. However, you have not gone to the extreme often noted in advertisements of the kind, and in view of the good layout the work must be rated as of a commendable grade.

Dawson County Review, Glendive, Montana.—It is seldom our pleasure to examine a paper so uniformly well printed as yours. And, except for an irregularity in the length of lines in heads, which should be close to the same length, the first-page makeup is also excellent, and on some issues is outstanding. Advertisements as a rule are also very good, though bad joints in rules, incomplete borders, or borders partly of light and partly of much heavier rule, such as are frequently noted, detract from the appearance of some and must tend to disturb the attention of the readers. Their great merit is the fact that they are not overdisplayed, as is too frequently the case, and an evident appreciation of the value of white space, which is rare among papers in the so-called "country" field. One thing you should watch carefully along with the borders is the tendency to set too many display lines wholly in capitals. Capitals should be reserved for an occasional line of display and, as a rule, where the size perforce must be small.

F. H. Laleike, Shawano, Wisconsin.—The issue of your paper, with an eight-page tabloid section devoted to a description of your new press and other equipment, is decidedly commendable. The general appearance of the first page is excellent, though it would be improved if more care were exercised in writing the main lines in the heads so that the lines would be more nearly the same length and hence of better shape. Such variations as indicated in the three lines "Women's Club," "To Hold Open," and "Meeting" create a very unpleasing shape. Each line of such drop-line sections should be about four-fifths the column width. The presswork is rather uneven, being light in spots, with slur due to more ink than necessary elsewhere. While the type of press you have recently purchased tends to slur because the web is backed up immediately after the first side is printed, this fault becomes insignificant, practically speaking, when rollers, ink, and blanket are in proper condition and adjustment. Advertisements are unusually good, though bad joints where rules are pieced tend to weaken their appearance. One of the main reasons justifying the most limited possible use of heavy rules as borders and cut-offs is that the thicker the rule is the more pronounced the joints appear. The effect of order resulting from the consistent pyramiding of advertisements is good to see.

Woodstock (Ill.) *Daily Sentinel.*—Your issue containing a four-page section devoted to advertising commemorating a local merchant's thirty-sixth anniversary, the first page of it being made up like the regulation first news page but devoted to facts about the store, as done by the Mandel store, Chicago, and as shown in The Inland Printer several months ago, is especially commendable in that respect. This first page, like that of the regular news section, is made up in accordance with the best standards and very interesting. The three pages of display advertising in the store's special section as well as elsewhere in the paper are well arranged, but too decided contrasts in type faces used result in a lack of harmony which is not pleasant to look upon, and we consider that by and large the effects are too startling. Screaming heads probably interfere somewhat with the reading of the text. Century Bold, Cooper Black, and Cheltenham Bold are the unrelated styles referred to, and, though the last two may be combined if there is not too much of them, the modern letter Century is altogether out of key with either of the other two. Bad joints in the panels and slurred printing are detrimental to the appearance of the issue. The third and final page of the Wien section is the best, and we suggest that you compare it with the other two, when we believe the reasons will be manifest. The second page is the worst.



Editorial Page of The Independent Press

VOL. XLIX, No. 9 — BLOOMFIELD, N. J. — June 27, 1930 — GLEN RIDGE, N. J. — SECTION III, SIX PAGES

The Independent Press
AND BLOOMFIELD CITIZEN

THE CHRONICALLY ILL

CHANGING THE COUNTRYSIDE

ADVICE TO LOVERS

NEW JERSEY'S DEPENDENTS

A "PREP" FOR HIGH SCHOOL

WHERE GRASS SELDOM GROWS

DANGERS OF LIGHTS AND NO LIGHTS

WITHOUT PREJUDICE

ON EATING IN BED

The Forum of the Press

MEN AND AFFAIRS

Our Own Profession

Editorial page of the Bloomfield (N. J.) "Independent Press," awarded the trophy offered by "The Inland Printer" for the best editorial page at the recent National Editorial Association convention

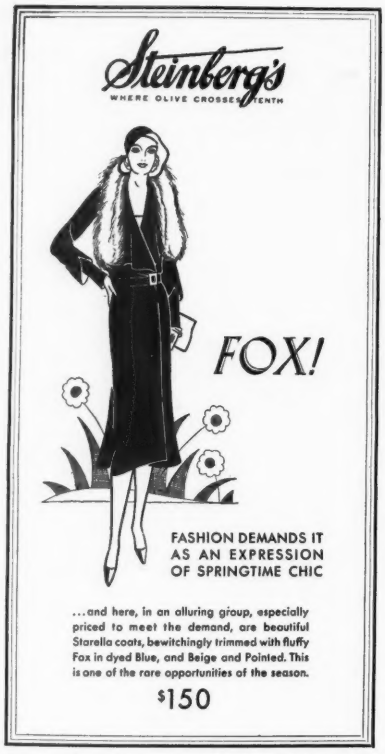
JOHN DUNLAP, Santa Ana, California.—All in all the *Don*, weekly publication of the local junior college, is a commendable one. We see no reason why banners are not as proper on a school paper as on any, always providing the feature deserves the emphasis so given. However, your banners are needlessly large and out of proportion to the size of the page. Besides, with your other heads, which are very good by the way, set in Bodoni, an excellent choice, the heavy gothics you use are inharmonious. Excellent presswork and makeup emphasize the good features of the paper.

C. J. MCINTOSH, Corvallis, Oregon.—This department is concerned with the criticism of physical or mechanical features rather than editorial matters. In line with that, the first-page makeup of the *Barometer* interests us the most and is the outstanding feature. There is a nice variety in the heads, which are appropriate to the character and importance of the items, and these and the cuts are nicely distributed and well balanced. The two lines of column heads are crowded as a rule. What, it seems, is most in need of attention is the presswork, which is weak, gray, and slurred besides. A typographically fine paper sinks to mediocrity when it is poorly printed.

Scarsdale (N.Y.) *Sun*.—We regret that with the good grade of paper stock you use the presswork is not better. It is quite uneven on the copy submitted, and tends to be too light, the heavy display type printing gray. First-page makeup is very good, but the heads over news items on other pages as a rule appear too weak. While the size of the page and the length of the items naturally limit the size of the heads, we feel that you might well use a bolder type for them. Advertisements as a rule are very good, and charmingly simple in arrangement and display, and, considering the tabloid size and character of the paper, appropriately set in light-face display types and with ample white space as a rule. Good presswork would show such typography to especially good advantage—to better advantage, in fact, that it shows off heavy typography.

GLYNN REEVES, Fort Smith, Arkansas.—If the presswork on *The Grizzly*, your high-school paper, were not so uneven it would be very attractive, the front page, including heads, which are nicely arranged, being especially good. One-point leads between lines in the heads would, however, improve them. The makeup on the other pages is also good, and while the advertisements are not objectionable the display lines as a rule are rather too weak. Their appearance and therefore that of the paper would be improved if fewer styles of borders were used, and especially if plain rule borders were used on all advertisements. Although too light to harmonize well with the type as a rule, the gray-tone borders because of their decorative qualities, due to the alternating light and heavy lines, are rather too outstanding. The lines of the two-column news headings are too short.

ROBERT C. KLEY, Chardon, Ohio.—Except for the fact that the hairline rules used above and below the date line and for the panels at the ends of the name line are too light, the first page of the *News* is attractive, and it is unusually interesting. Makeup is orderly and well balanced and there is a pleasing variety among the news heads. Presswork is also very good, and while the advertisements are not high grade at all they are above average, being for the most part commendably simple as to layout. Considering the fact that none of the display types are contrasty, like, for instance, Bodoni, you should use parallel rules, both the same weight, instead of double rules, that is, one thick and one thin. We suggest too that you employ rule borders, altogether, as the six-point decorative borders sometimes used are too weak in tone to harmonize with the type faces used for display. While the fact that you run quite a large proportion of news matter makes the positioning of advertisements here and there so to speak unobjectionable, still the appearance of the paper would be better if you pyramided them.



Classy advertising typography by the Warwick Typographers, of St. Louis. Note the finish provided by the light rule, the discriminating use of a fancy type face in the head, and the very striking distribution of the white space

Marysville (Kan.) *Advocate-Democrat*.—We like your paper very much indeed; it has a clean look which can only result when the presswork is the best. News heads are sensible yet large enough, and as arranged thereon make the first page not only attractive but interesting, and without unduly emphasizing the importance of any item, leaving to you the advantage of being able suitably to feature exceptional news when it does break. The trouble with having a big banner head as a regular feature is that it loses its significance. The lines in the heads, especially those of the subdecks, could be opened up with one-point leads to good advantage. Advertisements are well handled, and we especially like the fact that they are not overdisplayed and that as a rule one style of type predominates. The one fault of consequence to be found with them is that of combining the condensed bold-face display letter with the fat and much bolder Cooper Black, a very decided violation of harmony. Where the Cooper is used for display in an advertisement it is inadvisable to use another display face in the same ad. In one or two cases we note heavy twelve-point rule borders around even small advertisements. An interesting short article on the use of heavy borders appears on page 74 of this issue, and you may find it helpful.

THE STAR PRINTING HOUSE, Hartney, Manitoba.—You do remarkably well to get out such a paper as you do in a town of six hundred. Editorially it is fine, and, while not an example of the finest typography and presswork, it compares in both respects with the average paper published in towns of larger size. We like the large number of interesting news items on the first page as a rule, but the contrast in shape between the condensed type used for the main deck of the top heads—a rather fussy gothic in upper- and lower-case which we do not care for, and the wider Cheltenham Bold caps used to start the secondary heads, is quite objectionable. While the advertisements are as a rule well set, the use of different styles of type in the display of the same advertisement is something to avoid, although with the ads simple in arrangement and nicely whited out the effect of this is minimized. As you buy new type we suggest that you add to something you already have instead of getting new styles. Nothing goes so far toward giving a paper character as the dominance of one style of type in the advertising. Variety is possible by change of size and from roman to italic of the standard series sufficient for all publicity purposes. And, too, finally, avoid especially the use of the extra-condensed gothics in advertising display. Go as far as time will allow also in so justifying the ads that the rules comprising the borders come together close at the corners and, in fact, wherever they are pieced.

Jefferson County Union, of Fort Atkinson, Wisconsin.—While as you state your paper has an advantage over other weekly newspapers in the fact that it is the "little sister" of the nationally circulated *Hoard's Dairyman*, still we consider that the staff deserves considerable praise for the excellence of the workmanship. Presswork on the machine-finished smooth stock is of course outstanding for a weekly newspaper, and the first page is both interesting and, due to balanced makeup of the display units, attractive. As in most of the papers reviewed this month—a coincidence, we hope—the lines in heads are crowded. The addition of so little as one-point leads between them would work wonders and take up so little additional space as to be of no consequence. In view of the excellence of the paper in other respects the correction of this fault is of particular importance. Indeed, it would be easy to overlook in a paper having more decided faults. Some of the borders used on advertisements are inconsistent with the excellence of the display and composition in general. We refer particularly to the very old black ribbon borders, these being unpleasing and inartistic, though the checkerboard borders are almost as objectionable. The most objectionable feature of such borders is not their appearance, however, but the fact that they are so obstreperous, and, constantly in eyes and mind, must be a handicap to clear reading. One more point, and this one concerns the greatest improvement possible for you to make: Pyramid the advertisements. This will emphasize the amount of reading matter, and, because of the effect of order, make the pages containing display decidedly more attractive.



THE CRAFTSMAN'S WAY

By CLYDE B. MORGAN

The craftsman carves his genius
  Into the printed page;
Unthinking of the moments,
  Unthinking of the wage.
A workman used to toiling
  With heart and hand and soul,
Intent on things of beauty,
  Perfection as his goal;
Unmindful of the moments,
  Unmindful of the pay—
With heart intent on beauty,
When drudgery is duty—
The perfect thing his vision—
This is the craftsman's way.

In the belief that the ideals of true craftsmen today are consonant with those of the revered pioneers in our glorious art, here set forth by word and suggested by picture, this page is dedicated to the International Association of Printing House Craftsmen, meeting August 17 to 21, at Los Angeles. Go!

Illustration by courtesy of Miller & Richard, printers' engineers, London and Edinburgh

New Books for the Printer's Library

A Guide to Direct Advertising

The 1930 issue of the Dartnell Corporation's "Direct Advertising Guide" will be found of the most tangible value by every printer. The descriptions of 1929's outstanding direct-mail campaigns alone justify the purchase of the book, for they offer the facts about successful mailing campaigns in a number of important fields of business. Many a printer, in search of a merchandising plan which will induce a certain prospect to give this printer the printing order tied up with that plan, will find campaigns here which may suggest exactly what he needs. Then there is information given on house-organs and bulletins, envelopes and containers, directories, mailing lists, postal laws, copyright laws, peak business seasons in all the principal industries, how the advertisers in various lines divide their advertising appropriations, etc.

The more one examines this advertising guide, the more he appreciates the vast amount of practical information contained therein for the assistance of the printer. A copy of this book should be in use in every printing plant. The "Direct Advertising Guide" may now be purchased through THE INLAND PRINTER at a price of $2.40 postpaid in cloth binding or $3.15 postpaid in an attractive Molloy binding.

Printing as a Life Work

"My Life Work," McGraw-Hill vocational text, was written by Robert L. Cooley, Robert H. Rodgers, and Harry S. Belman, all of the field of vocational education. The subhead of the book is "Printing and Servicing Trades," which brings us to a seemingly pointless feature of this book: It devotes 124 pages to the printing trades, 29 to the automobile trades, and 14 to the stationary engineer. Just why such a competent and sufficiently long text on printing should be burdened with information on two such obviously unrelated fields is a mystery.

The book is intended to be read by the boy who is deciding upon his life work, and it should prove helpful to those who are thinking of the printing industry. In most respects the information presented is reasonably accurate. We note that the paragraph on machine composition makes no mention of the intertype or the ludlow; the reader is given the erroneous impression that the linotype and the monotype are the only standard machines that need mentioning. Taken as a whole, however, the information furnished reliably serves its purpose of indicating the nature of printing as an occupation. Chapters are devoted to the compositor, pressman, lithographic printing, the engraving trades, and the bindery.

"My Life Work" will be found a capable summary of facts needed by prospective apprentices. It may be bought through the book department of THE INLAND PRINTER at $1.65 postpaid.

"Typographic Design in Advertising"

"Typographic Design in Advertising," by Laurance B. Siegfried, is No. 47 of the U. T. A. Typographic Library officially published by the United Typothetæ of America for use in trade classes and printing courses and also by interested individuals.

This book is not as much concerned with typographic design as the title indicates. "Planning of Printed Advertising" would have been a more accurate title, for the author devotes major attention to such phases of the planning as copy, dimensions, folds, stock, etc., with sometimes only very brief mention of typographic design. Altogether, the book turns out to be in effect a review of practically all forms of the printed advertising. As such it is distinctly valuable. The author's comments are as a rule well reasoned and sound, and printers who follow his ideas on typographic design and the other topics discussed will not be likely to get off on the wrong foot. A few reproductions of good design are presented.

"Typographic Design in Advertising" may be purchased through THE INLAND PRINTER at $2.40 postpaid.

"The Art of the Book"

The above-given title designates one of a series of portfolios under the general heading of "Modern Art" being published by the School Arts Magazine, Worcester, Massachusetts. Upon the thirty-six cards of the portfolio are reproductions of book illustrations, decorative art suitable for bookwork and book bindings, the work of various artists and designers, for the most part European. Most of the cards embody two or more specimens grouped into one halftone illustration. The selections were made by Pedro J. Lemos, director of the Museum of Fine Arts, Stanford University, and editor of the *School Arts Magazine*. While the specimens are of artwork—not typography—and so of interest mainly to artists, printers catering to a discriminating clientele in the production of high-grade decorative bookwork will find interest and inspiration in the portfolio.

A second portfolio of this "Modern Art" series, in which, it may be stated, despite the title, there is very little of what is commonly designated as "jazz," is entitled "Etchings and Block Prints." As the title suggests, it is made up entirely of illustrations selected also by Mr. Lemos, and, like "The Art of the Book," the source is alien.

The portfolios are priced at $3.15 postpaid, and may be ordered through the book department of THE INLAND PRINTER, which admonishes its readers, however, that while excellent the specimens are of little if any practical value to the average commercial printer.

Control Through Business Forms

"Management Control Through Business Forms" presents the findings of the Hammermill Survey of Business Practice, which was conducted for the Hammermill Paper Company by the Business Training Corporation, of New York City. The survey was conducted to develop more complete information as to the best modern practices in design, production, and use of printed forms and stationery.

You, as a printer, will have two possible uses for this competent discussion of management control. You can probably apply some or many of the ideas given right in your own office. The other use brings your customers into the picture. Obviously the findings of this survey encourage a greater use of printed office forms. It would therefore be a shrewd bit of advertising for you to present a copy of this book to each of your larger customers. These customers will appreciate the helpful idea behind the gift—and of course their reading of the book will prompt them to check more closely on the number of printed forms they are using, with a good prospect of additional orders for you. Some twenty or thirty dollars spent in this distinctive form of advertising would undoubtedly yield splendid dividends.

"Management Control Through Business Forms" may be purchased through THE INLAND PRINTER at $3.20 postpaid.

Collectanea Typographica

By HENRY LEWIS BULLEN

As imagination bodies forth
The forms of things unknown, the printing types
Turn them to shapes, and give to airy nothings
A habitation and a name, with power perpetual.

* * *

Printing in China

The political disturbances which at present afflict China, disastrous as they appear to be, are merely the growing pains of a rebirth of civilization in that great nation—the prelude to China once more taking its place among the great nations. China now bids fair to resume its earlier eminence in civilization by means of that method of printing invented by Gutenberg, about the year 1450, in Strassburg.

In A. D. 1300 a few Europeans were the first to learn through manuscript copies of Marco Polo's marvelous narrative of his travels in China that the Chinese then practiced a civilization greatly in advance of that of Europe. Polo's narrative was first put into print by Friedrich Creussner in Nuremberg in 1477, and, followed by other editions, achieved wide circulation. Incidentally it created a great desire among Portuguese and Spanish navigators to reach China by sea and acquire by one means or another some of the wealth of the Chinese. Among these was Columbus, who thought he could reach China by a short-cut due west across the Atlantic. The Spanish rulers subsidized Columbus for a voyage to China. Columbus' theory was a correct one. If America had not been in the way, and his provisions had held out, he would have reached China.

The point of interest to printers is this: Had Columbus not bought a typographic edition of Marco Polo he would never have known of the existence of China, and would not have made the attempt to go there, and consequently would not have discovered the western world. Columbus' copy of Marco Polo is preserved in the Biblioteca Columbina in Seville. Annotations written in it by Columbus indicate how closely he studied it. The earliest guides to all the great discoveries of the modern world have been manufactured in printing offices by compositors and pressmen, most of whom lacked prevision of the importance of their work. Like most of their living successors they were unaware of the power for stimulating ideas and for accomplishing ideas which is latent in printed words; thus they lose the greater measure of the satisfactions which should be the reward of all sorts of printers.

Several centuries before Marco Polo had discovered China (A. D. 1275) Chinese had invented paper (A. D. 150) and printing from wood blocks (A. D. 770). These inventions stimulated creation of a splendid literature. When Marco Polo was in China that country's civilization was at its apex, while Europe was emerging from its Dark Age of eight centuries of decadence. This decadence was caused by the indiscriminate suppression of the classic Greco-Roman literature in the mistaken belief that all of it was anti-Christian. China is now emerging from its Dark Age, caused by an error of belief similar to that which prevailed during Europe's Dark Age to the effect that the greatest of all books as a guide to our souls was also entirely adequate and authoritative on matters relating to our material and cultural advancement.

In Marco Polo's time (1254-1324) Chinese civilization had reached its greatest development. Chinese thinkers had formed the opinion that China's earlier thinkers, Confucius and his disciples, had set forth in their writings all necessary knowledge and all wisdom relating to the past, present, and future. They assembled the teachings of the earlier philosophers, poets, artists, and scientists in a series of encyclopedias, the greatest literary undertaking ever achieved, known collectively as the Chinese Classics. These were printed from engraved wooden blocks at the expense of the imperial government. The earliest typographic edition, printed in Shanghai in 1889, consists of 1,628 volumes, averaging about two hundred pages each. In course of time the Chinese classics became as indisputable to the Chinese as our sacred scriptures were in Europe in the Dark Age and the Koran was to the Mohammedans. All three are great works, but when any code of conduct or knowledge is accepted dogmatically, further research and discussion are logically unnecessary. When research and discussion cease, ideas stagnate and progress halts. Thus Chinese thoughts, ideas, and customs became stereotyped and China gradually fell into a decadence, the end of which will be associated in history with the fall of the ancient imperial government, which was subverted by western ideas introduced by the Chinese printer-publishers who were instructed in printing offices connected with various Christian missions, the first being that of the Presbyterian Church, which introduced typographic printing in 1844.

In 1920 *Collectanea* procured a copy of every Chinese periodical printed in China in that year. There were between two and three hundred of them. In the card index of the Typographic Library, under the head of "Chinese Journalism," it is stated that "This collection is in a stout box, with a view to its preservation without opening for at least half a century, when doubtless it will have great value and interest in connection with the history of journalism in China." There are many printing offices in China engaged in publishing and thereby laying the foundations of a new culture and a new civilization. They appeal to a wide reading public, and for the most part are unpartisan. The greatest is the Commercial Press of Shanghai, with more than five thousand employes, all Chinese without exception. The proprietors were instructed in the Presbyterian Mission printing office. Their plant is up to date. Their business avoids religious propaganda. A son of one of the proprietors studied in Columbia University and was taught the art of matrix-making in the Jersey City plant of the American Type Founders Company. There is no establishment in the world doing more for the cause of education and civilization (for that is the chief work of our art) than the Commercial Press of Shanghai. In prewar years *Collectanea* had the pleasure on various occasions of meeting executives of that great printing and publishing establishment. They reminded him of Aldo and Paolo Manutio in their zeal, sincerity, and knowledge, in their effort, similar to that of the noble Venetians, to overcome ignorance by means of the printed word brought within the means of the poorest students.

It was not to be expected that methods of government the oldest in the world could be revolutionized without much disorder, such as China is now experiencing. When the modern civilization began to supplant medievalism in Europe that continent suffered greatly from civil wars quite as incomprehensible in their causes as those now raging in China. In Europe the invention and spread of printing under the direction of ardent, scholarly printers redeemed the Europeans from medievalism. In China the same process of redemption is now going forward. The Chinese are a very intelligent people. They need good guidance. And

that guidance is coming from its printing offices by precisely the same methods practiced by Aldus Manutius and Robert and Henry Estienne in the fifteenth century.

* * *

Persistency

The following anonymous rhyme was printed in a recent issue of the *Advertising Club Weekly* of St. Louis:

One step won't take you very far—
You've got to keep on walking;
One word won't tell folks who you are—
You've got to keep on talking;
An inch won't make you very tall—
You've got to keep on growing;
One little ad won't do it all—
You've got to keep them going;
A constant drop of water
Wears away the hardest stone;
By constant gnawing Towser
Masticates the toughest bone;
The constant cooing lover
Carries off the blushing maid;
And the constant advertiser
Is the one who gets the trade.

* * *

We cannot abandon our education at the schoolhouse door; we must keep at it all through life.—*Calvin Coolidge.*

* * *

Hobbies

"Hobbies such as the collecting of postage stamps are recommended not on the ground that in themselves they are particularly valuable. Their true value, it is said, lies in the interest which they create in the individual with the hobby. An individual with a hobby is said to be less likely to lose mental balance when life or business seems to be going wrong, for at such times he can fall back on his hobby, and that interest, by serving to absorb his attention for a while, will make a brighter atmosphere for him." The sanest and most interesting of all hobbies is book collecting. Take it from *Collectanea;* for he knows.

* * *

"Steel Electros"

In answer to inquiries, *Collectanea* is of the opinion that no one has ever made a "steel electro," and doubts if such a thing is practicable. Nickeltypes are sold under the name of "steel electrotypes," which is misleading. There was a typefoundry once that advertised that it made nickel alloy types. That is an impracticable alloy. It was said that the foundry in question hung a nickel coin by a wire in its metal pot when making type metal. That was as practicable as making "bond papers" out of wood pulp. These misnomers might better be suppressed wherever possible.

* * *

Wisdom is knowing what to do next. Skill is knowing how to do it. Virtue is doing it.—*Le Fevre.* And the greatest of these is in the doing.

* * *

Utility will still be more divinely served by an alliance with beauty.—*Hamerton.*

First American Type Specimen and Printers' Price List

The advertisement of Christopher Sauer, printer, of Germantown, Pennsylvania, reproduced herewith, is the first type specimen issued in America. It was printed in 1740. It also served as a price list of book printing. Here Sauer shows all the types he used. He printed only in German at the time. The types were made in Germany. The lines showing the size "Roman Fractur" inform us that one page set in this size contains 3,600 characters, and the price for setting, correcting, and printing the first 500 sheets is nineteen shillings a page. Sauer does not state the size of the page, but presumably it was the same as the specimen. Nineteen shillings was equal to about sixteen of our 1930 dollars. Text Fractur, having 6,690 characters on a page, cost only a shilling more for 500 sheets than the larger size. Thus the extra 3,000 characters were set for about thirty cents (1930 value).



Sabon.

Alle Menschen sind Erde

Grobe Canon.

Unschuld wird die Frommen leiten.

Kleine Canon.

Behüte dein Hertz mit allem Fleiß.

Roman Fractur.

Ein Bogen von dieser Schrft hält in sich 3600 Buchstaben: Für Setzen, Corrigierē und die erste 500 Bogen zu drucken 19 Schilling.

Text Fractur.

Von dieser sind 6690 Buchstaben im Bogen N.K. und trägt das Setzen, Corrigierē und die erste 500 Stück zu drucken 20 Schilling

Mittel Fractur.

Ein Bogen N.K. von dieser Schrift besteht aus 14650 Buchstaben; Und kost der Bogen zu setzen, corrigieren und 500 Stück zu drucken 25 Schilling

Cicero Fractur

Von dieser Schrifft begreift ein Bogen N. K. gemeiniglich 18944 Buchstabē: Und thut das Setzen und Corrigieren nebst den ersten 500 Stück zu drucken, dreyßig Schilling.

Cicero Fractur.

Dieser so genanten Cicero Schwabacher Schrifft begreifft ein Bogen NK. ohngefehr 18000; Fürs Setzen und Corrigieren ebst der vor-gedchten Zahl zu drucken, neun und zwantzig Schilling.

Garmont Fractur.

Von dieser Schrift verfaßt ein Bogen N.K ohngefehr sieben und zwanzig tausend und fünff hundert Buchstaben; und beträgt das Setzen, Corrigieren und die vor-gedachte fünff hundert Stück zu drucken, sieben und dreyßig Schilling.

Gärmont Schwabach

Diese Garmont Schwabacher ist in der zahl von der Garmont Fractur nicht sehr unterschieden, und also auch im Preyß nicht.

Petit Fractur.

Ein Bogen von dieser Petit Schrifft, hält inSich auf fein Papier sechs und vierzig tausend, sieben Hundert und sechzig acht Buchstaben; und beträgt das Setzen, Corrigiren und die erste 500 Bogen zu drucken drey Pfund und was über die erste 500 Bogen mehr gedruckt wird, da kostet jedes 100. 2 Schilling und 6 Pens, und das Papier apparte zu bezahlen.

Petit Schwabacher.

Die Schwabacher Petit ist nicht viel unterschieden von der Fractur; darum ist auch wenig unterschiedt im Preyß.

Dieses ist nun der Preiß von den obgemelten Schriften, nemlich, wie schon offt zum öftern gemeldt: Für das Setzen, Corrigieren und jederzeit 500 Bogen zu drucken. Das Papier muß aparte bezahlt werden: Und trägt ein Rieß von der vorgedachten Sörte N.K. 10 Schilling; Ein Rieß hat 20 Buch, darunter sind 2 Buch die gemeiniglich nicht wohl zu brauchen sind: und beträgt also das Papir zu 500 Stück 1 1sch. und 6 p. Für jede 100 Bogen, so ühr die vorgedachte 500 gedruckt werden sollen, werden 2 sch. und 6 p. gerechnet, ohne das Papier.

First specimen of types and price list of printing issued in America. It was issued in 1740 by Christopher Sauer of Germantown, Pennsylvania, to show the types used by him, which he had imported from Germany. Sauer the elder printed only in German. The reproduction is the exact size of the original

Lively Lettering as One Medium for Making Typography Laugh, Sing, and Dance

By ELMER ELLSWORTH, JR.

TYPE has always *talked* more or less. In the last few years mere speech has been insufficient for the ends of advertising, and the hand-lettering experts have been called upon to make it more eloquent. Until recently its speech has been limited to a matter of inflection. It has assumed the gently modulated voice of the well bred person—or it has shouted in the raucous ballyhoo of the circus barker. The skilled typographer has played a delicate tonal scale through the choice of type faces and size of type. But the small bits of metal with which he must work are entirely inflexible. Type itself has but three major intonations. It can cut no didos at all.



Fig. 1.—Old Dutch Cleanser

Beyond the range of intonation ordinary type cannot go. It still remains an arbitrary system of symbols, grouped into arbitrary combinations, which must be translated into terms of mental pictures through the eyes of the reader. We have straight roman for ordinary conversation, italics for emphasis, and upper-case for shouting. Probably reducing the *size* of the type makes one appear to whisper in the middle of the sentence, and using large and small caps may put over the idea of a call or a hail rather than a bellow. And bold-face may represent the black keys of the piano, giving us sharps and flats.



Fig. 2.—Pedrick Laboratories, Tulsa, Oklahoma



Fig. 5.—Irving Iron Works Company, Long Island City, New York

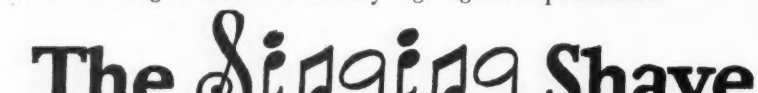


Fig. 3.—Ever-Ready safety-razor blades

But there are times and places encountered in the prosecution of the gentle art of Advertisia when and where the nature of the matter in hand seems to demand more than type has to offer for its adequate presentation. Advertising men like to leave just as little as possible to the imagination of the reader, and especially the oftentimes disinterested reader, whose attention they must command at so much a line a thousand. Neither are they (some of them at least) content with mere talk. What they want is *action!* And it is upon these occasions that clever lettering men have displayed the originality of which I shall write.

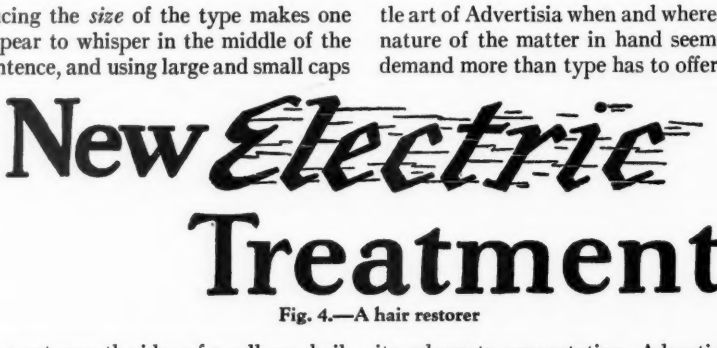


Fig. 4.—A hair restorer

I fully appreciate that any attempt to give a printed message the qualities of a spoken discourse is frowned upon in the more refined advertising circles. There the more subtle and usually ineffectual *choice of type face* is relied upon to convey tonal and other qualities. At the risk of drawing the fire of all the typographic machine gunners in the nation, I venture the rude opinion that this is largely bunk. Cooper, of

course, has a "feel" very different from Goudy Handtooled. Except for a half-dozen such extremes, polar in their differences, it is my sincere belief that your type face can actually "say" very

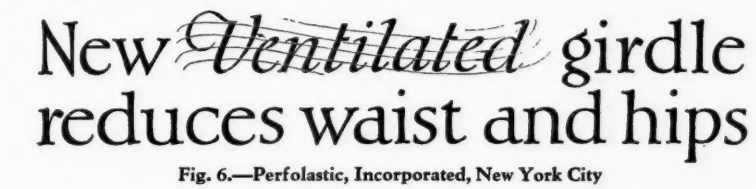


Fig. 6.—Perfolastic, Incorporated, New York City

little, and that the time spent on determining which is the more dignified, Cochin or Scotch Roman, is time wasted.

Naturally I do not advocate that a banking institution use headlines that are spelled out in silver dollars, nor that



Fig. 7.—From a front-cover advertisement appearing in *The Metal Industry*

Tiffany begin forming that renowned word with neatly arranged diamonds. But if the printed page is to be regarded as a sort of salesman, I do believe it should be given a tongue and that that tongue be taught to roll its r's; and, to continue the humanizing metaphor—that it be given ears, and, if humor is of value, that it be taught to wiggle them.

Whether the game is worth the candle or not will be determined by the individual. Regardless of our opinions

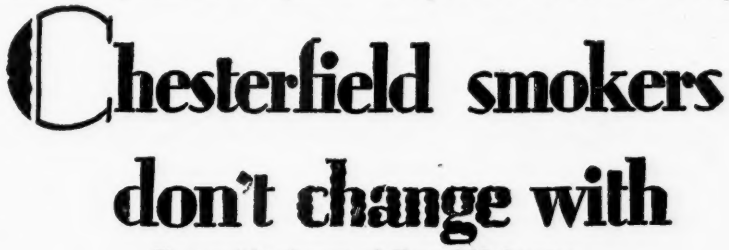


Fig. 8.—Advertisement of Chesterfield cigarettes



Fig. 9.—James Boring's Travel Service, *Elks Magazine* Cruise to the West Indies

—yours and mine—the truth remains that it *is* being done. The hand-lettering men have taken type in hand to teach it to *act*. And now, as we glance through the pages of our leading family journals, we see type (hand lettering, to be exact) executing a sort of pantomimic performance by which it seeks to visualize the theme to be conveyed.

Some will feel that the very cleverness devoted to vitalizing the headline detracts from its effectiveness. Quite often this will be true, but not always. That criticism cannot be applied justly to "Dirt" as this has been rendered for Old Dutch Cleanser (Fig. 1). And it seems more valid to me in the word "Mange" from the advertising of Pedrick Laboratories, Incorporated, Tulsa, Oklahoma (Fig. 2), also in "Singing," from the Ever-Ready blades advertising (Fig. 3). In these last three examples the cuteness of the trick may draw attention to itself and distract the reader.

Instead of weeping for his suffering dog and then having his hopes of a *cure* renewed by this ad, your householder is more likely to call his wife from the kitchen to chuckle with him over the neatness of the trick; or—what is worse—to tell her that some smart advertising fellow got a fortune for thinking of that and he is going to do likewise, whereupon he tries to sell Shredded Wheat a bad vaudeville wheeze about some wild hula dancer.

Probably the word "Electric" and its derivatives are played upon most often by advertising artists attempting to put the spirit of the whole into the component parts of an ad. Two examples are given here, Fig. 4 being somewhat better than Fig. 12.

Care must of course be exercised to keep the lettering readable after the elixir of life has been instilled. "Shock Resistant," as it appears in this illustration from the advertising of Irving Iron Works Company (Fig. 5), is a case in point. Here the lettering has become but little less—or more—than a puzzle picture, although the conception and execution of the idea itself are excellent.



Fig. 10.—An advertisement in *Salesology*

Figures 6 and 7 represent this new art (permit me) at its greatest height. In "Ventilated" the very word punches the idea across, airily and easily. And "Rust" positively crumbles under your gaze. The effect of this last was heightened in the original production by printing it in a red-brown ink.



Fig. 11.—The Crystal house filter

For Chesterfield's contribution to the new eloquence of type I can offer no excuse (Fig. 8). It is neither good nor bad, effective nor repulsive. So far as I know mass psychology, that "change" is inutile, provocative of only a grin. It does not serve any real purpose.

I was beguiled by wayward fancy into performing along these lines myself—



Fig. 12

once. The result is Fig. 9, for James Boring's Travel Service. I am inclined to credit the good results from the advertisement to the copy—written by another—rather than to my typographic somersault in the headline.

Figure 13 is a display of the depths to which this noble effort may descend. Such commonplaces as these add nothing to the eloquence of type and only serve detractors of the practice as pegs

upon which to hang their best arguments for its early abolition.

If there are deductions to be drawn from the data assembled here, I presume they are identical to those you have reached in any other branch of this advertising business, namely, that in able hands, under judicious direction, type can be and should be allowed to cavort, gambol, and play. In all other circumstances it should be left alone.

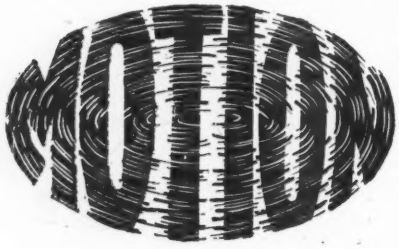


Fig. 13

Ancient Printing Presses

Presses had been in use for block printing for centuries before the invention of printing from movable types. They consisted of a wooden frame with heavy cross-beams within which a simple worm screw, turned by a lever, lowered and raised a horizontal plane, called a platen. Braces extended from the top of the press to the ceiling. Ink was applied to the type by a ball of leather upon the end of a short piece of wood. On the inked type a sheet of paper was laid, a blanket was placed on top of this, and all was put under the platen. The screw was turned until the platen was brought down with sufficient force to make the impression of the type upon the paper; then the platen was raised.

No improvement was made in presses from the time of Gutenberg until 1620, when one William Janszoon Blaeu put the spindle of the screw through a square block guided in a wooden frame, from which the platen was suspended by wires. He also devised a method by which the type bed was run in and out more readily and so improved the screw lever as to call for less effort on the part of the pressman. He built at Amsterdam, in 1637, nine presses for himself, which he named after the nine muses.

Another century passed. Then Charles, third Earl of Stanhope, built, in 1789, the first iron printing press. He improved, also, the application of power to the spindle. The bar by which the force was applied was fixed in an arbor, a pillar on the rear side of the staple, so that the leverage extended over the whole width of the press and not merely over half, as was the case with Blaeu's. Benjamin Franklin used the Blaeu type of presses to print his publications.

George Clymer, of Philadelphia, in 1816 invented an iron press with a lever instead of a screw to give the downward pressure. But a few years later Peter Smith, of New York, substituted for Clymer's form of lever the toggle-joint, and thereafter this was used on all hand printing presses made.

In 1827, Samuel Rust, of New York, adopting Smith's ideas, improved the press so that the bed would slide in and out from under the platen by turning a crank; the impression of the platen was given by a curved lever on a toggle joint, the platen being lifted by springs on either side. This is the Washington hand press; on this all newspapers were printed for years. They are used today in many offices and engraving plants for pulling proofs.—*W. F. Cleaver.*

Must This Seller Stay Out of the Business?

By ROSS DUDLEY

These discussions of legal problems for the benefit of the printer are published regularly each month

FOR THE past ten years the A and B printing companies had been engaged in the keenest kind of competition in C City. Finally A decided to retire from the printing business, and offered his establishment, including the good will, to the B Company, which promptly purchased it. As part of the consideration A signed an agreement never to enter the printing business while the B Company was still engaged in that business at C City. After three years of pursuing other lines of business, A started a printing establishment in the adjoining county. B promptly brought suit for an injunction to restrain A from engaging in the printing business, and for damages.

Can B prevent A from engaging in the printing trade under their agreement?

The general rule, as laid down by American courts, is that the above described contract is unenforceable and that A can enter the printing field despite the agreement, which is void, as it prevents A from engaging in the printing business anywhere, thereby being in unreasonable restraint of trade. If the contract had simply prohibited A from doing business at C City as long as B was engaged in the printing business there, it would have been upheld. In other words, the contract must only prevent A from doing business in a territory no greater than the area used by the business which he sold.

The Kentucky Supreme Court (194 SW 359) has said:

"According to the well established doctrine in this state, a contract which is in general restraint of trade, or which imposes restraints which are unreasonable, is void. The contract, according to its plain terms, restrains him from engaging in such business anywhere while the purchaser is conducting or is interested in such a business at C City. Such a restraint is unreasonable as it prohibits him from engaging in the business, not only at C City, but also in that county or for that matter in the state at large and at points clear beyond, where such a business would not in any way compete with the purchaser."

The general reasoning of the courts is this: A person should be allowed to sell his business on the terms most advantageous to himself, and in order to enable him to do so it is necessary that he should be able to preclude himself from entering into competition with the purchaser. However, as such contracts are in restraint of trade, they must be reasonable and must not be such as would stop the seller from entering into business if he doesn't compete in the territory of the business that he sold, as of the date that he sold it.

Thus if A only did business in C City he should only agree to stay out of the business in that city. If he had customers throughout the entire state, a trade perhaps built up through the use of local salesmen, he should agree to refrain from doing printing in that state, but he should not be expected to agree to stay out of the printing field everywhere throughout the country.

Again to quote from the Kentucky case: "Such agreements, which are in connection with the sale of a business, will be upheld if they are reasonable. The restrictions upon not engaging in a business are reasonable if they are no more extensive than is reasonably required to protect the purchaser in whose favor the restraint is given from the competition of the seller and the restraint is not so extensive as to affect the interest of the public."

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

Going to the U. T. A. Convention?

Various local organizations are formulating special plans for their trip to Boston to attend the annual convention of the United Typothetae of America, October 14 to 17. For example, the Baltimore and Washington delegations will take the trip by water, leaving Baltimore on Friday night and arriving in Boston Monday morning, thereby providing a day for sightseeing before the convention starts. It is expected that other organizations in the Fourth District will unite on this plan and make the trip a memorable occasion.

N. E. A. Publishes National Survey of Weekly-Newspaper Industry

A booklet entitled "The Second National Survey of the Weekly-Newspaper Industry of the United States," and presenting the findings of that survey, has been published under the direction of the National Editorial Association. The material has been compiled and edited by W. Clement Moore, industrial engineer, and Herman Roe, N. E. A. field director, and it comprises information of incalculable value to every publisher or prospective publisher of weekly newspapers. The text is divided into eleven parts, as follows:

Circulation Problems; Analysis of the Average Weekly Newspaper's Income or Revenue; Study of the Size, Growth, and Makeup of the Average Weekly Newspaper; Comparative Data on the Financial Growth of the Weekly Newspaper; Payroll Costs and Distribution in the Average Plant; Analysis of the Operating Cost of an Average Weekly Newspaper and Commercial Printing Plant; Some Outstanding Management Factors in This Survey; A Brief Survey of Local and National Advertising Rates; Complete Statistics of the Weekly-Newspaper-Publishing Business of the United States Arranged in Geographical Divisions; Special Study of Printing Prices, and a Survey of Medium-Sized Daily Newspapers.

The price of this booklet is stated as $1 to N. E. A. members and $2 to non-members.

Louisiana Bill to Tax Newspapers Withdrawn by Its Sponsor

The bill before the Louisiana House of Representatives to impose a 15 per cent tax on newspapers' advertising revenue was withdrawn by its sponsor, Representative Letissier, after a House committee had unanimously reported it unfavorably. Although Letissier attempted to amend the bill at the last minute by reducing the 15 per cent levy to 5 per cent, it failed of approval and was then withdrawn. A canvass of the House of Representatives indicated that if the bill had gone beyond the committee stage it would have met overwhelming defeat. A "padlock" bill aimed at "obscene, lewd, and lascivious newspapers, magazines, or other periodicals" was also in the hands of a committee when the newspaper advertising tax bill was abandoned.

Albemarle Company Offers New Kind of Direct-Mail Trophy

The Albemarle Paper Manufacturing Company, Richmond, Virginia, again offers a trophy for the best blotter or series of blotters to be submitted during the year, the award being made at the convention of the Direct Mail Advertising Association. This year, however, the prize is intended to fill perfectly the desires of the particular person who may win it; in other words, the award is $100, to be spent for whatever hobby is closest to the heart of the winner. Printers, advertising-agency men, and manufacturers are eligible to compete, and all entries must be submitted before September 15, 1930. For rules and entry blanks address the Direct Mail Advertising Association, 2227 Barlum Tower, Detroit.

Ludlow Garamond Face Announced

The Ludlow Typograph Company, 2032 Clybourn Avenue, Chicago, has brought out the Ludlow Garamond type face, shown herewith, which the company believes to be the most authentic version of Garamond yet put on the market. The source of this design was

AUTHENTIC LETTER
New Ludlow Garamond
SHOWS GRACE AND
legibility in all sizes designed
BOLD VERSION OF
the Ludlow Garamond
GARAMOND BOLD
italic is a versatile typeface

The new Ludlow Garamond face brought out by Ludlow

found in a specimen broadside issued in 1592 by Conrad Berner, a typefounder at Frankfurt. Garamond cut but few italics, and most italics used with Garamond were cut by Robert Granjon of Lyons. The italic of the new Ludlow Garamond is therefore based upon the Granjon design located in the same Berner broadside. Specimen sheets showing the full range of sizes will be forwarded upon request.

Mergenthaler Engineer Honored

Oberlin College has conferred the honorary degree of doctor of science upon John Raphael Rogers, consulting engineer with the Mergenthaler Linotype Company and a member of the Oberlin graduating class of 1875. In 1888 Mr. Rogers patented the Rogers Typograph, a typecasting machine, and in 1895 he became associated with the Mergenthaler company as head of its experimental department, later being advanced to the position of consulting engineer. His hobby is to provide funds for boys and girls unable to afford college courses, and scores of young folks have benefited through his well directed generosity. This is the third honorary degree received by Mr. Rogers.

Blotting-Paper Mill at Memphis

The Buckeye Cotton Oil Company, Memphis, has recently installed a $125,000 machine for converting cotton linters into blotting paper. The linters are a valuable by-product of the process of manufacturing oil from cotton seed. The company had previously been shipping this by-product to a paper mill in another state for manufacture into sheets.

Crapo With Harris-Seybold-Potter

Fred Crapo, formerly manager of the Chicago Branch of Barnhart Brothers & Spindler, and more recently associated with the Chicago office of the American Type Founders Company, is now representing the Harris-Seybold-Potter Company in that territory.

American Arbitration Association Announces Appointments

The American Arbitration Association announces that Albert Dammeyer, of the Davis Printing Company, and Harry C. Berry, of the Victor Photo Studio, both of New York City, have been selected as arbitrators on the association's national panel for that city. The A. A. A. medal for distinguished service was presented to Admiral Byrd at the banquet tendered him at the Hotel Astor on June 25 by this organization, and the Federation of Graphic Arts and Allied Industries and the Photo Engravers Board of Trade were among the organizations participating.

Death of W. D. Messinger

W. D. Messinger, founder of the Messinger Paper Company, the first paper firm established in Chicago, died on June 27 at Highland Park, Illinois, at the age of eighty-seven years. The deceased was born in Peterboro, New York. He founded the Messinger Paper Company shortly after the close of the Civil War, and took an active interest in its conduct until his retirement ten years ago.

New Salesman-Training Plan Chosen by Chicago Master Printers

The Commercial Printers Association, a subsidiary of the Master Printers Federation of Chicago, has adopted a salesman-training plan which holds promise of yielding tangible results. The plan is being conducted by George L. Willman, assisted by Jack Tarrant, assistant secretary of the federation. Mr. Willman possesses a valuable background of experience in the training of salesmen, and has seen sufficient service as a printing buyer to be thoroughly familiar with the qualifications of the successful printing salesman.

Ten printers, all members of the federation, are coöperating in the training of one salesman for each firm. In most cases the prospective salesman has been chosen through use of a newspaper classified advertisement, as it is considered absolutely essential that properly qualified young men be selected for training. After a month's intensive schooling under Mr. Willman's direction the would-be salesmen will be sent out to interview prospective customers, but this part of the training will also be under careful guidance. The results to be achieved will be worth watching for.

Whitaker Acquires Seaman Jobbing Business in Chicago

On June 26 the Chicago branch of the Whitaker Paper Company acquired the jobbing business of the Seaman Paper Company in that territory. As this purchase will practically double the volume of business formerly handled by Whitaker in the Chicago district, an enlarged sales staff comprising about forty salesmen is being organized by J. T. Hillyer, the Chicago manager of the Whitaker Paper Company. It is expected that the North Side warehouse of the Seaman Paper Company will be utilized in providing the additional storage space which will be needed. Certain other lines will be carried by Whitaker as a result of the purchase, as follows: offset papers made by W. B. Oglesby Paper Company; coated, uncoated, and light-weight papers made by the Bryant Paper Company; book and announcement stock made by the Reading Paper Company and by W. C. Hamilton & Son.

Memorial Day for "Dad" Mickel

The Nashville Printers Club has decided to make the recent memorial day for the late "Dad" Mickel an annual event, as a recurring token of the reverence held by its members for the memory of this deceased friend and associate. The date of the annual memorial day and complete details of the project are being worked out by a committee.

Melbourne Master Printer Honored

Announcement is made of a high international honor recently accorded George Anderson, well known master printer of Melbourne, Australia, and a graduate of Melbourne University, who attended the United Typothetae of America convention at Washington last year. The Institute of Intellectual Coöperation, a branch of the League of Nations, has included Mr. Anderson's book "Fixation of Wages in Australia" in its bibliography of the most notable books published in 1929. This book is said to be a classic in its field, and has been acclaimed a valuable contribution to the economic thought of the world. At the recent quarterly general meeting of the Victorian Master Printers' Association the members' attention was called to his achievement, and congratulatory resolutions were passed.

Death of James M. Lynch

James M. Lynch, president of the International Typographical Union for thirteen years, passed away July 16 at Syracuse, New York, at the age of sixty-three. The outstanding achievement of Mr. Lynch's career was his able and energetic supervision of the battle waged and won by the I. T. U. for the forty-



The late James M. Lynch

eight-hour week, and following this victory he was reëlected to the office of president by acclamation—the first to be thus honored. At the age of fourteen young Lynch became a printer's devil with the Syracuse *Herald*, and he remained on the *Herald* staff until elected first vice-president of the I. T. U. in 1898. Three years later he was made president of the organization, and Mr. Lynch retained that position until 1914, when he resigned to become commissioner of labor of New York State. More recently he was a member of Governor Franklin D. Roosevelt's commission investigating the question of old-age security against want. The findings of this commission resulted in the passing of the old-age-security law by that state last year.

One Pressman Enough on 54 by 74 Cottrell-McKee, Says Horton

Howard Horton, arbitrator in the dispute between the Printers League of the New York Employing Printers Association and Printing Pressmen's Union No. 51 as to whether a 54 by 74 Cottrell-McKee process press required one pressman or two, has ruled that such a press "can be operated efficiently by one pressman and without mental or physical strain." Test runs were made under the supervision of a time-study engineer, and Mr. Horton's ruling was made on the basis of the findings reported from the tests conducted.

Conditions of Harvard Advertising Awards for 1930 Announced

Announcements of the provisions governing the Harvard Advertising Awards for 1930 were mailed last month. The awards are the same as those for 1929 except for one addition. All money prizes offered in this contest are in the amount of $1,000.

The awards for advertising campaigns are as follows: (1) for a national campaign for a specific product; (2) for a local campaign for a specific product or merchandise; (3) for a general or institutional campaign; (4) for a campaign of industrial products. Awards for individual advertisements are as follows: (1) for effective use of text; (2) for effective use of pictorial illustration; (3) for effective use of headline; (4) for effective use of typography; (5) a new award, for effective combination of the elements of text, type, headline, and illustration. An award will be given for the advertising research of the year conspicuous in furthering the knowledge and science of advertising, and the gold medal for distinguished personal service to advertising is again offered on the list of awards.

Inquiries regarding the Harvard Advertising Awards should be sent to the Secretary to the University for Information, 1 University Hall, Cambridge, Massachusetts.

United States Publisher & Printer Appoints Ole Buck as Editor

Ole Buck, field manager of the Nebraska Press Association and secretary of Newspaper Association Managers, Incorporated, has been made editor of the *United States Publisher & Printer*, according to announcement by its publisher, H. L. Williamson. Editorial offices will be maintained at the Lindell Hotel, Lincoln, Nebraska, but the business office will continue to be located in Springfield, Illinois.

Mr. Buck's resignation from his position with the state association was returned to him at a meeting held at Omaha, with the request that he should continue in office "until important work is completed."

Correcting a Wrong Impression

The item entitled "Waterproof Water-Color Inks," on page 80 of THE INLAND PRINTER for April, may have given some readers the impression that Pastello waterproof inks, made by Shuck, Maclean & Company, London, are water-color inks. These inks, while producing some of the effects of water-color inks, are actually oil inks, and are sold as such by the manufacturer, Shuck, Maclean & Company.

Forty-eight-Hour Week Discussed in Lithographers' Resolution

At the recent convention of the Lithographers National Association considerable attention was given to the question of the forty-eight-hour work week. The attitude of association members on this matter is well expressed by the last paragraph of the resolution passed, which reads as follows:

"*Resolved*, That we reaffirm our stand that, under existing conditions generally, the forty-eight-hour work week is reasonable and should be maintained, but that, in those instances where local conditions or peculiarities of plant or product may seem to make such a thing proper and wise, the members may establish a work week of less than forty-eight hours."

Post Office Department Refuses to Deliver Unaddressed Matter

The Post Office Department has issued a four-page statement discussing and rejecting the proposal that city postmen be authorized to deliver unaddressed advertising matter to every boxholder on their routes. The project was considered and refused in 1925 by the Special Joint Subcommittee on Postal Rates. That the matter may be considered as now being quite definitely settled is indicated by the final paragraph of the Post Office Department report, reading as follows:

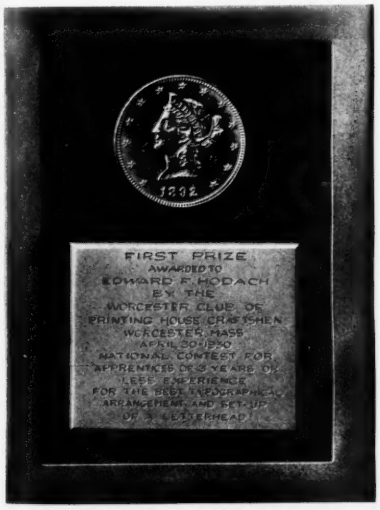
"While the department is desirous of extending to its patrons every convenience and facility consistent with the proper and efficient conduct of the service, the objections to the suggested procedure are so many, and it contemplates such a radical departure from the long-standing principle that all mail shall bear a specific address, that the plan is regarded as impracticable and inexpedient."

Nashville May Adopt Credit Plan

The Nashville Printers Club is said to be considering the wisdom of establishing a local credit plan for supplymen similar to the one now operative in Louisville. The Allied Printing Trades of Louisville is part of the Louisville Credit Association, and its work is carried on entirely from the association office. An arbitration committee is maintained, however, and a creditors may appeal to this committee on action taken by the association.

Milwaukee Apprentice Wins First Place in Letterhead Contest

Edward F. Hodach, apprentice in the composition department of the Wetzel Brothers Printing Company, of Milwaukee, and who is also a student in the Milwaukee Vocational School, was awarded first place in the national



Award won by Edward F. Hodach, after it had been framed by his employer

letterhead contest just recently conducted by the Worcester (Mass.) Club of Printing House Craftsmen. Other awards were made as follows: second place, J. W. Ladd, Carnegie Institute of Technology, Pittsburgh; third place, Edmund Korek, of the Milwaukee Vocational School; fourth place, Charles Simonowsky, Lakeside Press, Chicago; fifth place, Herbert Pearson, Lakeside Press Training School, Chicago. Eighty-five entries were received, most of them from printing students, although all trade apprentices were eligible. The requirement to submit a photograph of the locked-up form was an unusual feature of the contest.

The first prize was sent to Edward Hodach as a ten-dollar gold piece. The Wetzel company, however, appreciated more highly this honor conferred on its apprentice and on the firm itself, and therefore had the coin remounted in a gold frame and with a suitable inscription, as is shown herewith. The award created considerable comment in the Wetzel plant, and was undoubtedly a source of inspiration to many of the firm's employes.

Compulsory Circulation Audits Urged in Czechoslovakia

A report from Czechoslovakia states that the national deputy of that country has proposed a law compelling publishers to submit certified audits of all newspapers or periodicals which sell advertising space. Statements must be submitted every year, and penalties are provided for publishers who do not supply such statements or who present inaccurate audits. The law was suggested by the publishing firm of Melantrich, at Prague.

Howard Paper Company Host to Holland Visitor

G. H. Buhrmann, of G. H. Buhrmann's Papiergroothandel, Amsterdam, Holland, in July visited the Howard Paper Company, Urbana, Ohio, and its allied mills, the Aetna Paper Company at Dayton and the Maxwell Paper Company at Franklin. The Buhrmann firm operates branches at The Hague, Holland; Paris; Antwerp, Belgium, and Batavia, Dutch East Indies, and all of these branches are users of Howard products.

Osborne Gravure to Advertise

The Osborne Chromatic Gravure Company, East Orange, New Jersey, announces that it has just placed its advertising account with the G. Lynn Sumner Company, of New York City. A specimen of Osborne gravure in three colors was used as the frontispiece of THE INLAND PRINTER for February, 1930. The Osborne company owns the Osborne process, and prints *Fortune* and various other publications.

Nashville Group Selects Heise

Frank L. Heise, of Nashville, has been appointed as manager of the cost department of the Nashville Printers Club, to succeed W. R. Ashe, and he will continue the cost activities which have proved so helpful to the organization. The cost-accounting experience of Mr. Heise includes service as office manager and cost man with Drucker & Kelly, Chicago.

Courier Press and Berghoff Announce Merger

The Courier Press, commercial-printing firm established in Detroit fifteen years ago, and Berghoff, Incorporated, creative-printing organization operative in that city since 1912, have combined forces under the name Courier-Berghoff, Incorporated, and the concern is located in its new plant at 1036 Beaubien Street. Each plant will retain its identity and will continue to produce the kind and quality of work hitherto executed so successfully.

Prentiss to Represent Claybourn

The Claybourn Process Corporation, Milwaukee, manufacturer of Claybourn precision machinery, announces that Ralph W. Prentiss has been appointed general sales representative of the concern. Mr. Prentiss was originally a



RALPH W. PRENTISS

printer, but has served the Babcock Printing Press Manufacturing Company as special sales representative for the past eight years, and is well qualified to understand printing problems from the viewpoint of both the printer and the manufacturer. Mr. Prentiss will devote a large proportion of his time to the selling of Claybourn rotary printing presses.

Death of L. A. Williams

L. A. Williams, one of the best-known persons in the allied printing trades in Knoxville, Tennessee, and for twenty years the owner and manager of the Knoxville Engraving Company, died on June 24. The deceased was a past president of the southern district of the American Photo-Engravers Association, and operated one of the largest engraving plants in the southern section of the country.

Ludlow Typograph Company Issues Valuable Type-Specimen Book

"Ludlow Type Faces: a Specimen Book of Matrix Fonts" has been published and is being distributed by the Ludlow Typograph Company, 2032 Clybourn Avenue, Chicago. Brought out in 10 by 12½ size, thus allowing space for effective displays, and most skilfully printed with good ink on an excellent stock, this specimen book completes its excellent first impression by the vast number of type faces, ornaments, and rules presented between its covers. All owners of Ludlow equipment will want this book, and printers who seek to know just how much Ludlow matrix material is available before they purchase such equipment should examine a copy.

Are You Going to Los Angeles?

The program of the eleventh annual convention of the International Association of Printing House Craftsmen, which will be held at the Ambassador Hotel, Los Angeles, August 17 to 21, presents a multitude of reasons why every Craftsman should be on deck for the opening session. The meetings of the convention will be practical and inspirational. You will get information you need and listen to leaders who have achieved great things; you will go home saying that the convention in itself was worth the time and money it cost.

But there are the recreational features, for which California and Los Angeles are internationally famous. A sightseeing trip over to Hollywood and the homes of its movie stars; a swim in the surf at the Deauville Beach Club; a golf tournament for those who aren't content except in brogues and knickers; a full day at the renowned Catalina Island, with its submarine gardens, glass-bottom boats, and other novel features. And then, when the convention is over, all California invites you to travel and explore and enjoy the beauties of this great state.

It isn't too late! So change your mind. Make arrangements now to take the family to Los Angeles, whether by train or in the family bus. You couldn't make a sounder investment in sensible recreation for yourself and your family!

U. P. M.-Kidder in Chrysler Building

The U.P.M.-Kidder Press Company, Incorporated, printing-machinery concern of Dover, New Hampshire, announces that on or about August 1 its New York City offices will be moved from the old location at 38 Park Row to the new Chrysler Building.

Seven Direct-Mail Trophies Will Be Awarded at D.M.A.A. Convention

Seven valuable trophies have been offered for the best examples of many kinds of direct-mail advertising, the awards to be presented at the Milwaukee convention and exposition of the International Direct Mail Advertising Association, October 1 to 3. Full information regarding these contests, all of which close on September 15, may be secured by addressing the association headquarters, 2227 Barlum Tower, 65 Cadillac Square, Detroit. The trophies offered are as follows:

The Multigraph trophy, a $100 silver cup offered by the Multigraph Company, Cleveland, for the best letter campaign. The Postage-Mailbag trophy, a $100 silver cup offered by *Postage and the Mailbag* for the outstanding achievement in direct mail during the year; this may be a campaign, an invention, a speech, a book, or a magazine article. The Cleveland Folding Machine trophy, a bronze plaque offered by the Cleveland Folding Machine Company, Cleveland. The Class Magazine trophy, offered by *Class & Industrial Marketing* for the best industrial direct-mail advertising. The J. L. Hudson Company trophy, a $100 silver cup offered by the J. L. Hudson Company, Detroit department store, for the best department-store direct-mail advertising. The Silvertone trophy, a bronze plaque offered by the Standard Envelope Manufacturing Company, Cleveland, for the best envelope design. The Selling Blotters trophy, $100 in cash offered by the Albemarle Paper Manufacturing Company, Richmond, Virginia, for the most effective blotter or series of blotters produced during the year.

Another outstanding feature of the D. M. A. A. convention will be the first showing of the country's leading direct-mail campaigns, to be known as the Direct-Mail Leaders' Exhibit. Every user or producer of direct-mail advertising is invited to submit campaigns in competition for the honor of having them included in this group of the finest direct-mail advertising. The campaigns submitted will be passed upon by a committee of well known and thoroughly qualified advertising men. All campaigns offered in this contest should be forwarded to the Graphic Arts Division, D. L. Ward Company, 28 South Sixth Street, Philadelphia. Please note that twelve sets of each campaign must be submitted, as the original set of fifty winners is to be duplicated in additional sets which will be distributed throughout the country. Each campaign with a letter explaining its purpose and results, must be received on or before August 20.

New York University Announces Fall Printing Courses

The College of Fine Arts, New York University, will offer nine courses in the design of printing for the fall term, which opens September 23. The three practical courses are as follows: typesetting; printing methods and reproductive processes; advanced typography. The four design courses are as follows: elementary printing design; problems in layout; color in printing; making of dummies. Two background courses are included: history of the graphic arts, and traditional influences in printing design. The background courses are given at the New York Public Library, the other classes in this subject being conducted at the Washington Square Center.

Death of George A. Whiting

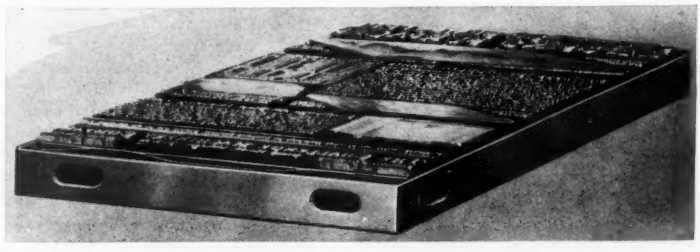
George A. Whiting, president of the Whiting-Plover Paper Company, Stevens Point, Wisconsin, and the George A. Whiting Paper Company, Menasha, died at Neenah on July 17 at the age of eighty-one. The deceased was a prominent figure in the paper industry of the Fox River Valley, and was also noted for his philanthropic work. The Masonic Temple and the Whiting Memorial Baptist Church at Neenah, the Whiting Hotel and the Whiting Country Club at Stevens Point, and the Whiting Athletic Field at Lawrence College, Appleton, were some of the projects that benefited by Mr. Whiting's generosity.

Death of John T. Benson, Senior

John T. Benson, Senior, who founded the Benson Printing Company at Nashville about twenty years ago and remained active in its management until 1927, died on June 30. The Benson concern was originally organized to print songbooks and religious literature, but it gradually developed a valuable business in the production of school and college yearbooks and catalogs. The deceased, who was an ardent church worker, established Trevecca College for the Nazarene church.

New Developments in the Equipment Field

CHALLENGE-HOWE PAGE FRAMES, an efficient means of holding type pages, are being marketed by the Challenge Machinery Company, Grand Haven, Michigan. This page frame snaps on over the page and is held tight by a tension spring, which also compensates for slight variations in page lengths. For the plant handling many pages of similar size, these frames will save time and trouble. They are light and easy to use, and should prove helpful in speeding up production. For other information address company.



The Challenge-Howe page frame avoids the time-wasting use of string and allows easy and secure handling of pages

A NEW PAPER-KNIFE GRINDER, known as type H, is being marketed by Samuel C. Rogers & Company, 192 Dutton Avenue, Buffalo, New York. The new grinder is of bench type, and is a sturdy and efficient machine especially designed for plants not having sufficient grinding to justify the purchase of a higher-priced grinder. Type H is made in five sizes: twenty-six, thirty-two, thirty-eight, forty-four, and fifty-four inches. Write to the company for complete information on the various practical features of this grinder.

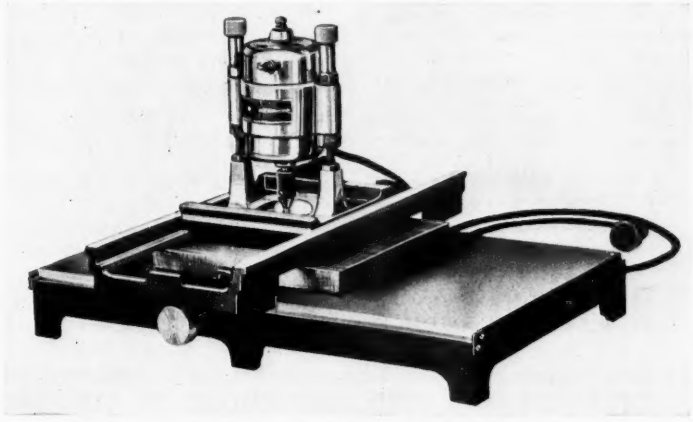
A NEW VANDERCOOK PROOF PRESS, produced for the benefit of small newspapers and job printers needing a reliable press at moderate cost, is being marketed by Vandercook & Sons, 912 North Kilpatrick Avenue, Chicago. This handy and easy-operating proof press has a 15 by 26 printing surface, which takes a six-column newspaper advertisement, and it gives a good proof. The impression strain is carried on six precision ball bearings which make the press surprisingly easy to operate on large, heavy forms. The printing surface is hard but flexible, and the inside core is resilient. This proof press will print a single unsupported letter or line without disturbing it, and with practically no more indentation of the sheet than is shown on the letters of the largest form. Additional facts may be secured by writing to the company at Chicago.



The new Vandercook 15 by 26 proof press for job printers and small newspapers

CHALLENGE KNIFE GUARDS, now being made by the Challenge Machinery Company, Grand Haven, Michigan, present a new idea in the handling of cutter blades. These guards are made of electrically welded steel. With the guard on the blade the workmen cannot injure their hands or arms, and the blade itself is protected against damage. When a knife is to be shipped the guard is applied and the two are wrapped in paper, tied with cord, and sent without further precautions. The guard is also useful when knives are being stored, as the protected blades can be piled in rows and will occupy a minimum amount of space. Additional information on this guard may be secured by writing to the company.

THE CHALLENGE TYPE-HIGH UNIT, portable router, and router vise is a new combination machine manufactured by the Challenge Machinery Company, Grand Haven, Michigan. This unit trims wood-mounted halftones, electrotypes, or solid-metal cuts to height for press or foundry forms. Routing can be done on cuts held by a vise arrangement, or the router can be removed when working on forms on the press. In one position the unit planes cuts to type high, and when the position of the slide is reversed it trims plates eleven points or less to a smooth, even surface for type-high mounting. Router bits and cutters for type-high use are interchangeable in the router. A heavy fiber plate on the bottom of the router protects cuts and type against possibility of damage. The unit can be plugged into an ordinary light socket. Additional facts may be secured by addressing the company.

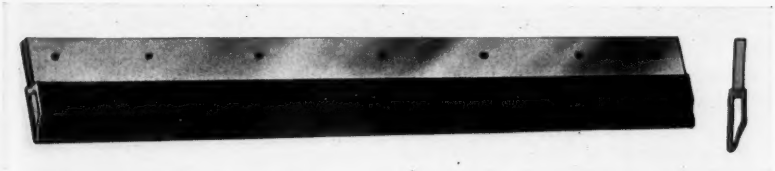


The Challenge type-high unit includes a portable router and router vise

THE HOFFMAN CUTTING DIE, which allows the printer to print and die-cut a job in the same operation, is being marketed by the Hoffman-Miller Manufacturing Company, 14062 Euclid Avenue, Cleveland. Use of the Hoffman die helps the printer to secure many orders which ordinarily would involve separate die-cutting, such as doorknob hangers, milk-bottle hangers, etc., at a moderate figure which still allows him a good margin of profit. The cutting knife can be adjusted to cut any thickness of stock from tissue to one-thirty-second inch, and the patented feature of the die prevents cutting or scoring of rollers. Cutting blades to complete the circle in the die can be supplied, and with these the printer can print and cut round labels, caps, etc. Additional information may be secured from the company.



The Hoffman cutting die, for printing and die-cutting in one operation



The Challenge knife guard protects the blade and the men who handle it

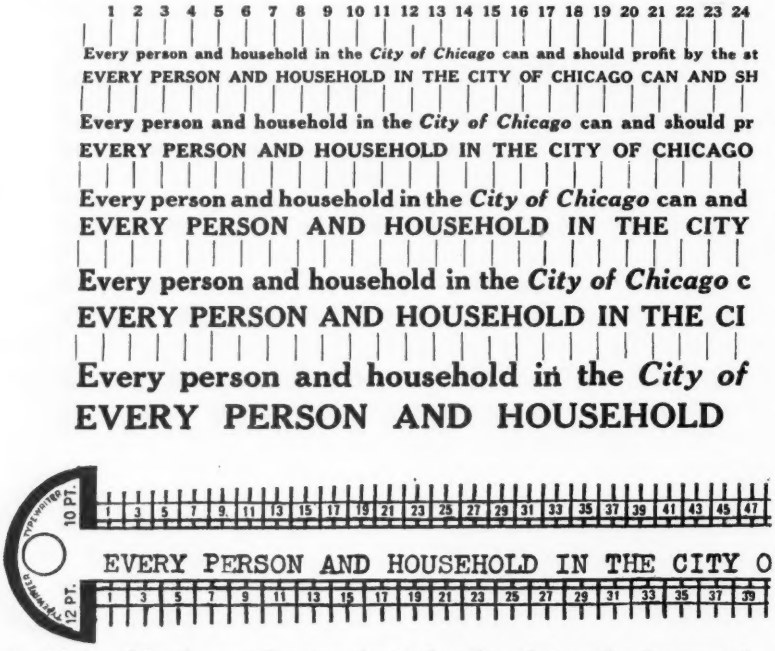
THE CHALLENGE-MIELKE PAPER DRILL, especially designed to speed up mass production, is being marketed by the Challenge Machinery Company, of Grand Haven, Michigan. It will drill 25,000 to 50,000 holes an hour, depending on the operator, the nature of the work, and the amount of stock in each lift; and an untrained boy or girl can easily drill 20,000 to 25,000 holes an hour. A perfect hole is cut through one ream of stock at a single stroke, and sheets may be padded or bound before drilling if desired. A chip ejector prevents the drill from choking, and the chip container receives the chips and keeps the table free from litter. The drill is operated from an ordinary light socket. Additional facts in regard to the Challenge-Mielke paper drill may be secured by writing to the company.



One stroke of the Challenge-Mielke paper drill cuts a perfect hole in one ream of stock

DENT'S MASTER LINE GAGE, as mentioned in these columns several months ago, offers a means of finding the correct solution for all layout problems, based on an actual character count for all sizes and faces of type. Operation is simple, and all printing calculations can be found instantly by reference. On the back of a regulation printer's line gage are a ten- and twelve-point typewriter scale which is used by the layout man to count the copy and indicate the specimen-line character.

The cut shows the specimen line typed and lined up with the twelve-point typewriter



Partial view of Dent's master line gage, showing how the scale is employed to count the copy and indicate the specimen-line character at the same time

scale. The scale counts the copy and indicates the specimen-line character at the same time. To find the number of characters in any of the specimen lines shown pick up the character in position at the measure you are to set, then refer the master line in the gage to the same character, and it will give the number of characters in the line. For example, to find the number of six-point characters in eight ems: Under eight ems in the specimen sheet we find that the character in position is the "d" in the word "household." Now refer to the same character in the gage and it gives twenty-six. There are twenty-six characters of six point in eight ems. If the measure for capitals is needed, refer to the same letter in the capital line, and the measure for twenty-six capitals is eleven ems. This gage can be used with any printer's specimen book. Type the specimen line in twelve-point typewriter, slide it into the slot between the two typewriter scales, and line it up so that it counts on the bottom and indicates the specimen-line character on top. Then the specimen book gives the measure and the gage gives the number of characters. This method is correct, fast, and simple, if you are interested in figuring copy with speed and accuracy. This line gage may be purchased through THE INLAND PRINTER, which will be glad to provide any other information needed regarding this time-saving device.

The Business Review for July

HAVING entered the second half-year period we find business and industry in a saner and a more sober state of mind. There appears to be less indulgence in wild predictions concerning the actual date on which recovery from the present depression will take place. To be sure, a spirit of optimism is far better at all times than pessimism; nevertheless, the existing facts must be faced if our business and industrial problems are to be wisely solved.

Employment, although indicating a gain in general construction, road building, and other forms of outdoor work, is still on a downward trend in manufacturing industries. The reduction of output by many of the automobile manufacturers has had a curtailing effect on employment in such automotive centers as Toledo and Detroit; although an increase in car sales, noted as this is being written, may prophesy early improvement in this field, with a resultant betterment of conditions in lines dependent on the automotive industry.

It is impossible to give an account of any curtailment or slackening of the production pace in the automotive industry without immediately following it with a statement of its effect on the steel mills. There were only 161 of the 318 available blast furnaces in the country blowing on July 1, as compared with 180 on June 1. Shipments of iron ore from the Lake Superior region during June amounted to 8,650,442 tons, a decrease of 1,523,983 tons from figures given for June, 1929.

Car loadings have been showing a steady gain each month since the beginning of the year. So far the 1930 figures are only 2.68 per cent under the average for the five-year period. Allowance must also be made for the large number of bigger freight cars constantly placed in operation—cars having considerably greater capacity.

The sales of twenty-five reporting chain stores were off 4 per cent in June, as compared with June of a year ago. Montgomery Ward & Company sales showed an increase of 9.27 per cent in June over the corresponding month of last year, while June sales of 490 department stores throughout the country showed a 9 per cent decrease from those of June, 1929. Sears, Roebuck & Company also reported a decrease, for the four-week period ending July 16, of 14.9 per cent as compared with the corresponding period a year ago.

The agricultural situation is characterized by a favorable crop prospect but not favorable prices. Wheat recently dropped to the lowest level recorded on grain exchanges in many years, yet indications point to a total crop in this country and Canada of 1,208,000,000 bushels as against 1,081,000,000 bushels harvested last year. This, together with a carryover estimated at 341,000,000 bushels for the two countries, would mean a total supply of 1,584,000,000 bushels, or about 100,000,000 bushels over the supply of last year.

Farm prices in general are reported to be at the lowest level since October, 1922. This means that the farmer's income may suffer a reduction, but this will be somewhat offset by the general decline in commodity prices of the various necessary articles which the farmer will have to purchase.

With the stock market steadier and a markedly higher level in building activities, the whole condition has taken on an improved outlook. Business leaders, however, are not all agreed as to how long the present depression may continue. The "doctors," so to speak, do not agree, as is commonly the case in a period of crisis. However, more persistent sales effort, and care in the granting and extension of credit, together with a close watch on expenditures, will prove of inestimable help in improving industrial conditions.

THE INLAND PRINTER

J. L. FRAZIER, *Editor* MILTON F. BALDWIN, *Associate Editor*

Published monthly by

THE INLAND PRINTER COMPANY

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NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
330 SOUTH WELLS STREET

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Advertising Council of Chicago; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association; Chicago Club of Printing House Craftsmen.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT —Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfill honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum $1.00. Under all other headings, price 75 cents per line; minimum $1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS AND SYSTEMS

BOOKS AND SYSTEMS for printers and publishers. Send 2c postage for illustrated catalog. PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

FOR SALE—Printing business, Tacoma, Washington; Kelly, Vertical Miehle 12 by 18, Portland punch, power stitcher, 34½ inch power knife, Hamilton dust-proof cases; retiring from printing business. C. S. BURGE, Puget Sound Bank Building, Tacoma, Washington.

WANTED—Electrotype molder and finisher wishes to get in communication with printing company; object being the establishment of electrotype foundry. THEODORE F. FLECK, 8605 Forest Parkway, Woodhaven, N. Y.

SEVERAL MONOTYPES with all accessories, and a very large assortment of matrices; offered at an extremely low price, for quick sale. G 256.

FOR SALE

FOR THAT SPECIAL JOB in new department or for whole plant, buy selected rebuilt or used printing and binding equipment; the majority of our sales are to good rated firms; many good values in Miehle two-revolution presses direct from shops or factory rebuilt in our shop—sizes 26 by 34 to 46 by 68 inches. Buy now while prices are still low; selling several plants. Write for Spring Bulletin. One of our good buys is two 46 by 62 No. 2-O Miehles with Miehle extension pile deliveries, spiral gear drives; prices f. o. b. Chicago. Another buy is a 46 by 65 Miehle with extension pile delivery, Cross feeder. New equipment and supplies. THE WANNER COMPANY, 716 S. Dearborn St., Chicago, Ill.

FOR SALE—A Juengst perfect binding and covering machine, will bind and cover books from 7 by 10 inches to 11 by 16 inches and any thickness up to 2 inches; machine can be seen on our floor; is in fine condition, has had little usage; will sell for a small fraction of new cost for quick sale; machine is complete with motors, dust collector, guards and belting. METROPOLITAN PRESS, 120 N. Jefferson St., Chicago, Ill.

FOR SALE OR TRADE—One font of 7 pt. Ionic, 1 font of 10 pt. Century with Italic, 1 font of 18 pt. Century Bold, all for main magazine, and one font of 24 pt. Century Bold Condensed for auxiliary magazine; all in A-1 shape. KRATER-DeCOUDRES, Printers, 354 East Third St., Long Beach, Calif.

FOR SALE—One No. 1 Smyth casemaker in good running order, price $1,000; one 17-inch Sheridan casemaker (end feed), price $3,500; full particulars from T. W. & C. B. SHERIDAN CO., 135 Lafayette Street, New York City.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 166 W. Jackson Blvd., Chicago, Ill.

FOR SALE—Model 26 (42-em slug) linotype, used very little, all the latest improvements, equipment to suit; suitable terms can be made; over-equipment reason for selling; also 1,000-pound revolving metal furnace. G 247.

DUE TO CONSOLIDATIONS, we offer 22 by 34 Century, 24 by 36 four-roller Scott, with motors; other miscellaneous items. THE ARMBRUST PRINTING COMPANY, 424 Main St., Cincinnati, Ohio.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 South Dearborn Street, Chicago, Ill.

FOR SALE—44-inch Seybold cutting machine. G 169.

HELP WANTED

Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare time study; steady work $55 a week; the Thaler System of linotype operation, together with a complete all-metal Thaler keyboard, given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 28 Legal Bldg., Washington, D. C.

Salesmen

SELL THE PRINTERS' CALCULAT to other printers, publishers, advertising men, and earn extra money for yourself; an instrument for the easy reckoning of Type Space; simplicity itself—instant in operation—its results are thorough accuracy; casts up all the various faces in use, both hand and machine; sells on sight; send one dollar for your copy (mailed to you postpaid), together with money-making proposition. Act quick for exclusive territory rights. IRVIN MORGENSTERN, 216 East 45th Street, New York.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. $1.80 dozen

Megill's Gauge Pins
for Job Presses
Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. *Circular on request*
THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES



VISE GRIP. Adjustable. Used for any Stock. $2.50 set of 3.

Typographer

HELP WANTED MALE—TYPOGRAPHER. New York State modern printing plant, having all the most modern domestic and imported type faces, has opening for experienced typographer; one capable of laying out and setting unusual announcements, advertisements, brochures, etc.; exceptional opportunity for right man; state age, experience, and salary expected to start. G 159.

INSTRUCTION

LEARN LINOTYPE, Intertype operating at home; the Standard System is a ten-finger touch system for operating Linotype and Intertype machines; new in principle, easy to learn, remarkable results; a system that develops high-speed operators with unusual accuracy. Remember—it's a ten-finger touch system. Fifty progressive lessons, with keyboard for home study. Write for details. THE STANDARD SYSTEM, 42-11 Twenty-first Avenue, Long Island City, N. Y.

MILO BENNETT'S SCHOOL—The world's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at the big school, $10 per week; correspondence course, with keyboard, $28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN with thorough business experience, competent in all branches, pamphlet to full bound; familiar with Cleveland and Dexter folders and other machinery, finishing, etc.; good executive, good mechanic; takes position anywhere. G 179.

Composing Room

LINOTYPE EXECUTIVE, with 20 years' experience in magazine, book and job work in some of the East's best plants (at the keyboard and at the desk), would like to connect with a going concern as foreman of linotype department; proficient in handling operators, laying out work and in routing it through the machines in the most economical manner; non-union; if interested, write G 264.

COMPOSING ROOM SUPERINTENDENT or mechanical superintendent, now employed; superintendent of composing room in large Ohio publishing plant; experienced in catalog, book, magazine and process color printing; have and can get results; like a hard job; would consider change; age 33, married, and have two children; gentile. G 262.

COMPOSING ROOM SUPERINTENDENT, 20 years' Chicago experience; get production and run department systematically; seeks situation in up-to-date plant; publications, catalogs, etc.; union. G 206.

Editor

MANAGING EDITOR—Twenty years a printer, past fifteen a publisher, having sold, will accept suitable desk on strong weekly, semi-weekly, or small daily; competent all work except web presses, and Intertype mechanic; prefer Great Lakes state or near South; minimum salary $50 per week; September 1st, sooner if urgent. G 234.

Executives

HIGH-GRADE EXECUTIVE with years of practical experience in plant and office; know plant and office management, estimating, sales, production, buying, cost systems; have had complete management of business; production manager of plants doing around a million a year business; a young man who can produce results. G 82.

PRODUCTION AND CONTACT MAN—Experience covers buying, planning and following production, estimating and selling; a conscientious worker and a producer; age 29; married. G 260 care INLAND PRINTER, 1 East 42d St., New York City.

Foreman

TO THE PRINTING PLANT OWNER who is not satisfied to mark time to slow music, this active practical printer (all departments) offers the experience a general foreman-superintendent should have to get work out right and right on time; can handle every operation from the frame to estimating, purchasing, customer contact and getting more business, to figuring billing charges; American; tireless worker; strictly high-class; union; member various Masonic bodies; middle age; go anywhere. G 100.

Managers and Superintendents

WANTED—Position as printing superintendent; practical man of wide experience and proven ability on all kinds and classes of work from the cheapest to the highest class of publication, commercial, fine catalog and process color work; have good executive ability; a loyal and efficient man who will give you a satisfactory production in quality and quantity; at present employed, but desire a change; good references. G 151.

MANAGER OR MANAGER-FOREMAN—Practical man of wide experience with many years' contact from compositor to manager seeks position to take entire charge of medium-size shop and would act in capacity of working foreman if size of shop demanded. G 257 care THE INLAND PRINTER, 1 East 42d Street, New York City.

ASSISTANT SUPERINTENDENT large edition and magazine publishing house desires immediate change; 15 years' practical and executive experience in handling details thoroughly; prefer to make connection with a book and magazine house; can also handle salesbook and manifold plant. G 258.

Pressroom

CYLINDER PRESSROOM EXECUTIVE, now employed, desires to make a change; 20 years' experience on all grades halftone color work, single and two-color presses, magazine, catalog, book and general commercial printing; efficient quality production manager; O.K. color, position; good habits, and dependable; American, 35 years old; locate anywhere for satisfactory connection. Address 3731 94th St., Jackson Heights, Long Island, N. Y., care F. B. Carland.

PRESSMAN, cylinders and Kelleys, desires to broaden experience on other automatics; moderate salary; location preferred: New England states or Eastern New York State. G 259.

CYLINDER PRESSMAN wants position on Pacific Coast; 12 years' experience on publication, halftone and color. G 244.

GRAVURE PRESSMAN—Sheet feed presses, many years' experience; open or union; will coach newcomers. G 261.

WANTED TO PURCHASE

WANTED TO PURCHASE—Three used Universal or Thompson type-casting machines in good condition; give full details with price and location. G 263.

WANTED—First-class cutting machine, size 36 to 44 inches; must be modern and in good condition. GRAESSLE-MERCER CO., Seymour, Indiana.

WANTED—One used double-head press for four-color work; minimum inside measurements of chase 12 by 28½ inches; give price complete. G 255.

BUSINESS DIRECTORY

Air-Conditioning and Humidifying Systems

UTILITY HUMIDIZERS have outsold all other makes combined in the printing trade of New York City; also oxidizers, neutralizers, ink, wax and bronze absorbers. UTILITY HUMIDIZER CO., 239 Centre St., New York.

HUMIDIFYING SYSTEMS with automatic control. Low first cost and operation. Write THE STANDARD ENGINEERING WORKS, Pawtucket, R. I.

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Balers

AVAILABLE IN six sizes, fully guaranteed. Will ship on order thirty days' trial. BUSINESS MEN'S PAPER PRESS CO., Wayland, Mich.

ECONOMY BALER CO., Ann Arbor, Mich., U. S. A. Manufacturers of Economy baling presses, a press for every purpose. Send for circular.

Belt and Tape Lacings (Hinged Metal)

FLEXIBLE STEEL LACING COMPANY, 4655 Lexington Street, Chicago.

Bookbinding Machinery

BRACKETT STRIPPING MACHINES for library, job and edition binderies; catalog publisher; blank book, stationery, school supply, tablet and paper box manufacturers. Descriptive circulars and stripped samples on request. THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

OVERSEWING MACHINES, book sanders, gold layers, decorators, all equipment for library book binders. OVERSEWING MACHINE CO., 368 Congress Street, Boston, Mass.

ROTARY GATHERING TABLE, variable speed; cuts cost of gathering in half. EFFICIENCY BINDERY TABLE CO., 12130 Eggleston Avenue, Chicago.

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Bronze Ink

DEPENDABLE GOLD AND SILVER printing inks are readily prepared by mixing our Universal Bronze Ink Varnish with gold bronze and aluminum ink powders, for general use on job, cylinder and highspeed presses. GEM BRONZE INK COMPANY, 1108 Locust Street, Philadelphia, Pa. (Cable address: "GEMBRONZE," Philadelphia.)

Bronze Powders

EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Manufacturer and importer of finest quality printing bronzes.

Bronzing Machines

LACO FLAT BRONZING MACHINES with 9-time dusting, 4-time rubbing and double-action cleaning apparatus, built by LACO MASCHINENFABRIK, Paul Tschentscher, Leipzig W 33, Postfach 55, Germany.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Dissipate Static.. DOYLE ELECTRIC SHEET HEATER.. *Prevent Offset*
Conquer Lint.. DOYLE VACUUM SHEET CLEANER.. *Conquer Dirt*
Doyle's Brilliant Gold Ink
Doyle's Setswell Compound
J. E. DOYLE COMPANY
310 Lakeside Ave., Cleveland, Ohio
Doyle's Liquid Reducer
Doyle's Fast Dryer

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COMPANY, 1518 Walnut Street, Philadelphia, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

Deckle-Edging Machinery

DOUBLE OR SINGLE HEAD, with or without creasing attachment. THE LESTER & WASLEY CO., INC., Box 4, Norwich, Conn.

Easels for Display Signs

EASELS for display signs. STAND PAT EASEL CORP., 66-72 Canal Street, Lyons, N. Y.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 38 Park Row, New York. Send for catalog.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Embossing Composition

FOR COLD EMBOSSING try Eveready Embossing Wax; you can make a counter ready for embossing in fifteen minutes. Sample on request. OTTO SCHMIDT, 8906 134th Street, Richmond Hill, N. Y.

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; 5¾ by 9½ inches; 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Folding Machines—Automatic

RUSSELL ERNEST BAUM, 615 Chestnut Street, Philadelphia, Pa.

Gold Inks

EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Gold and silver inks a specialty.

Inks

OFFSET and letterpress. ACHESON INK COMPANY, Inc., Skillen Street, Buffalo, N. Y.

Lamp Guards (Plain, Reflector and Portable)

FLEXIBLE STEEL LACING COMPANY, 4655 Lexington Street, Chicago.

Line-up Tables

CRAFTSMAN LINE-UP TABLE CORP., 49 River Street, Waltham, Mass. Chicago office: 940 Transportation Building.

Lithographers

LUTZ & SHEINKMAN, INC.
LITHOGRAPHERS
2 Duane Street, New York

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Mailing Cartons

WHEELWRIGHT SAFEWAY MAILERS. Envelopes of laminated boxboard; superlative protection in transit. Send for prices. SAFEWAY SALES CORP., 126 Massachusetts Ave., Boston, Mass.

Make Your Cuts

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price $1.25. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Numbering Machines

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch, 123 W. Madison Street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Offset Presses

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Opaque

"Acheson Opaque." ACHESON INK COMPANY, Inc., Skillen Street, Buffalo, N. Y.

Overlay Process for Halftones

CHALK OVERLAY PROCESS dissolves, no acids; simple, practical. Free sample, etc. DURO OVERLAY PROCESS, 579 Ravenswood Circle, Wauwatosa, Wis.

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Padding Composition

JOHNSON'S ELASTIC padding composition; costs more but worth more. WM. R. JOHNSON CO., INC., 72 Columbia Street, Seattle, Wash.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Patents—Trade Marks

PROTECT your inventions and trade marks. Complete information sent free on request. LANCASTER, ALLWINE & ROMMEL, Registered Patent Attorneys, 476 Ouray Bldg., Washington, D. C.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and block specialties, router cutters; a line of quality.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Plateless Process Engraving and Embossing

UGOLAC for embossed and engraved effects. Raising machines and raising compounds. Manufactured by HUGO LACHENBRUCH, 18 Cliff Street, New York City.

Price List for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printers' Tools

STAR TOOL WORKS, Shuey Building, Springfield, Ohio (Established 1907). Manufacturers of "Star" composing sticks, line gauges, page calipers, T-squares.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Papers

A COMPREHENSIVE LINE of fine papers for every printing need. DWIGHT BROS. PAPER CO., 626 S. Clark Street, Chicago, Ill.
"Our Service will be Maintained"

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

Productimeters

PRODUCTIMETERS for every counting purpose; sturdy and reliable; easy-to-read figures. Write for catalog. DURANT MFG. CO., 653 Buffum Street, Milwaukee, Wis.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Saw Trimmers, Linotype Supplies

THE HILDMAN cost cutter, magazines, spacebands, liners, etc. THE HILDMAN CO., 160 N. Wells Street, Chicago, Ill.

Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Steel Plate Mounting System

STEEL PLATE MOUNTING SYSTEM—the most durable, accurate and thoroughly practical. Manufactured by UNIQUE STEEL BLOCK COMPANY, Waverly, N. Y.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

Stock Cuts

CATALOG showing thousands of ready made cuts. Write today. COBB SHINN, 40 Jackson Place, Indianapolis, Ind.

Stripping Machines

THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

Tags

TAGS! For every purpose. Quick service. BOYLE TAG MFG. CO., INC., 215 W. 20th Street, New York City.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 125 Second St.; Omaha, 1114 Howard St.; Seattle, Western Ave. and Columbia; Dallas, 1102 Commerce St.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th Street, New York City. General headquarters for all European types and Goudy faces. Stocked in Chicago by Turner Type Founders Co., 226 N. Clinton St.; in San Francisco by Monotype Composition Co.; in Boston by Machine Composition Co.; in Cleveland and Detroit by Turner Type Founders Co.; in Philadelphia by Emile Riehl & Sons; in Kansas City, Missouri, by Kansas City Printers' Exchange; in Des Moines by Des Moines Printers' Exchange; in St. Paul by Perfection Type, Inc.; in Buffalo by Charnack Machine Co.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, branch office of Bauer Type Foundry, Germany, producers of Futura, Lucian, Bernhard Roman, Bernhard Cursive, Bauer Bodoni and other European faces. Stocked with Machine Composition Co., Boston; Turner Type Founders Co., Cleveland; Turner Type Founders Co., Chicago; Turner Type Founders Co., Detroit; represented by Independent Printers Supply Co., San Francisco; J. C. Niner Co., Baltimore; Emile Riehl & Sons, Philadelphia.

THE WANNER COMPANY, typefounders supply house, selling leading manufacturers' and typefounders' products, 714-716 S. Dearborn Street, Chicago.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

NORTHWEST TYPE FOUNDRY, Foundry type for less, New York, Chicago, Minneapolis, Seattle, San Francisco.

Typewriters

THE LINOWRITER, a standard writing machine with keyboard similar to linotype, intertype, $75. EMPIRE TYPE FOUNDRY, Delevan, N. Y.

Type Metal

LINOTYPE, Intertype, Monotype, Stereotype, Ludlow, Thompson, Electrotype metals. THEO. HIERTZ METAL CO., 8011 Alaska Avenue, St. Louis, Mo.

Type Wash

NO-WURK-UP prevents type workups, cleans corroded cuts, removes rust from machinery. THE RUSTICIDE CO., 416 Frankfort Avenue, Cleveland, Ohio.

Wire

SENECA WIRE & MFG. CO., THE, Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

Wire Stitchers

AMERICAN TYPE FOUNDERS CO.—Boston Wire Stitchers.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

CARDBOARD ...EASELS

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.



Redington Counters

Old Friend of Every Printer

F. B. REDINGTON CO.

109 South Sangamon Street · Chicago

HAND-MADE AND MOULD-MADE

Imported Papers

from

FRANCE · ITALY · ENGLAND

Embracing Sizes

17½ x 22½ 20 x 26
22 x 34 25 x 38
19⅔ x 25½ 26 x 40
28 x 44

Manufactured by the famous mills of

RIVES, FRANCE MARAIS, FRANCE
MILAINI, ITALY PORTALS, Ltd., ENGLAND

In White and Colors

DECKLE FOUR SIDES

STOCKED BY

SWIGART PAPER COMPANY

CHICAGO

Dent's Master Line Gauge solves all layout problems

instantly without calculation



THE Master Line principle is a one-line solution for anything the layout man or printer wants to know. It gives the number of characters in any line — for all sizes and faces of type — gives the total number of characters in your copy and the total number of lines as well as the width and depth of any piece of copy set in any face of type.

The Master Line eliminates 50% of the calculating on copy written in longhand, and figures all styles of lines. With it, it is possible to change the shape of type at will.

No matter what method you use, it cannot compete with the Master Line for speed and accuracy.

There are no impossible type calculations with the Master Line. It will schedule one line, a page or a catalog with uncanny accuracy, by a method every printer understands. Nothing to guess — nothing to remember.

Not a system, just a printer's line gauge that figures type and copy.

Send $2 and try one of Dent's Master Line Gauges 10 days. If not satisfied we will refund the purchase price immediately.



Sold by

THE INLAND PRINTER

330 South Wells Street • • Chicago, Illinois

BRADNER SMITH & CO. PAPER MERCHANTS

WE'RE IN TUNE

Some folks buy from us because we're like a big orchestra tuned up to paper needs.

The spotlight shines on a buyer who reviews forty lines before he picks one that's good enough for you—

It spots a mill connection that goes 9,000 miles to get an ingredient for a certain fine enamel—

That spotlight picks out a delivery man who, on his way home to supper, drove five miles out of his way to take a package to an anxious customer—

And again on the salesman who has your next year's catalog specifications prepared before you have to worry about them.

And we might pick out some second violins which tune up with samples—but, enough to let you know we're in tune.



"I keep six honest serving men
(They taught me all I knew)
Their names are what and where and when
And how and WHY and who."—KIPLING



333 SOUTH DESPLAINES STREET
Telephone Monroe 7370 CHICAGO

ART
on BUCKEYE COVER

PRODUCERS of direct advertising inform us that many clients are unwilling to stand the cost of original art and engravings. We have decided to meet this situation by offering a series of booklet and catalogue cover designs by leading artists in electrotype form.

All the popular booklet sizes are included. All designs are decorative in character and adaptable to any business. Plates are so made that you can insert your own title. From any of the designs an immense variety of effects can be produced by changing the color of the Buckeye Cover stock and the ink treatment.

Through the use of these plates you can secure many jobs not now available and give your customers values hundreds of dollars in excess of what you charge. We will gladly send this series of "Designs on Buckeye Cover" to any direct mail agency, printer or advertiser who writes us on his business letterhead.



THE BECKETT PAPER CO.

Makers of Good Paper in Hamilton, Ohio, Since 1848



STANDARD

HOWARD BOND is processed and manufactured to meet Business specifications! Put the micrometer of your requirements on a sheet of HOWARD BOND—see for yourself that it measures up—perfectly. Every one of 14 beautiful colors runs true to shade and brilliancy—absolutely no variation in weight and texture—unfailing quality and finish. This means a lot to you when standardizing on a bond paper for your business needs. Write for sample sheets of HOWARD BOND. Request the HOWARD BOND PORTFOLIO of letterheads, envelopes, and office forms. Convince yourself!

THE HOWARD PAPER COMPANY
URBANA, OHIO

Compare It! - Tear It! - Test It! - And You Will Specify It!

HOWARD BOND
HOWARD LAID BOND
HOWARD WRITING
HOWARD LEDGER
FOURTEEN COLORS AND WHITE
Complete Ruling and Plating Departments

HOWARD POSTING LEDGER
HOWARD MIMEOGRAPH
LINEN AND RIPPLE FINISH
13 lbs. For Air Mail
FOUR FINISHES

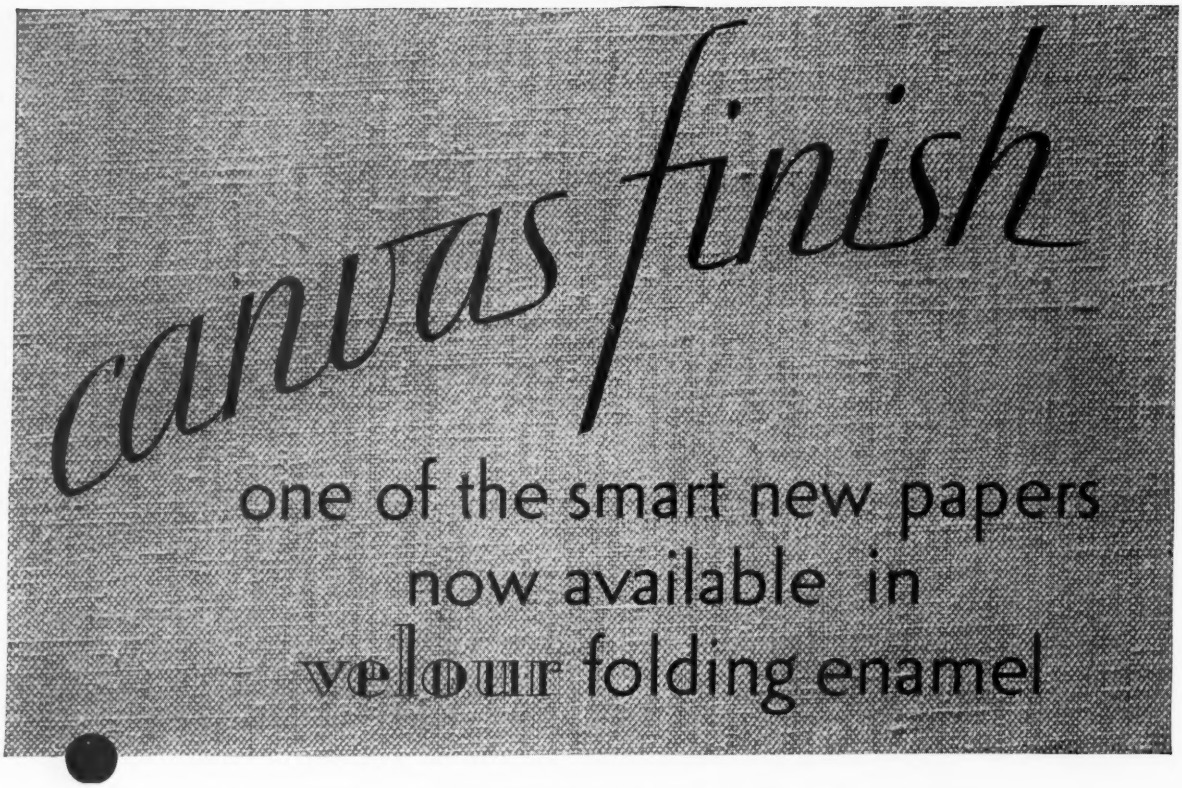
HOWARD BOND

WATERMARKED

the NATION'S BUSINESS PAPER

Eastern Sales Office:
Court Square Building
No. 2 Lafayette Street
NEW YORK

Western Sales Office:
Otis Building
10 So. La Salle Street
CHICAGO



ALLIED announces a new development in folding coated paper—embossed finishes, in color. This paper opens vast new possibilities for the production of striking covers, announcements and the like—at a fraction of the cost ordinarily required for unusual printed effects. The new line of Velour embossed finishes includes Canvas, Leatherine, Panther, Alligator, Oak Grain, Shoe Box, Levant and Pin Seal. All of these are available in white and eight beautiful colors. Furthermore, to give the advertiser and printer a perfect match in cover and body stock, these identical colors may be had in plain, high finish Velour. Here is one of the greatest single advances ever made in folding coated paper—a development by the originator of folding enamels. Send for samples at once and see what a wealth of fresh printing ideas they suggest.

ALLIED PAPER MILLS, Kalamazoo, Michigan

New York Office and Warehouse: ALLIED PAPER MILLS, INC., J. W. Quimby, Vice-President, 471 Eleventh Avenue, New York City, New York.
New England Representative: J. A. ANDREW, 10 High Street, Boston, Massachusetts.
Western Representative: R. C. BISHOP, 461 Market St., Sheldon Building, San Francisco, Calif.

ALLIED PAPERS

ALLIED PAPER MILLS · DEPENDABLE PAPERS · KALAMAZOO MICH.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Lancaster Bond

THE ARISTOCRAT OF BONDS

"We are seeing an economical evolution, a development of a quality market not only in this country but throughout the world," writes Julius H. Barnes in Nations Business. "We are learning that human wants, human desires, are not limited, but that we can stimulate production by stimulating appetite. We can make people not merely want more things but better things."

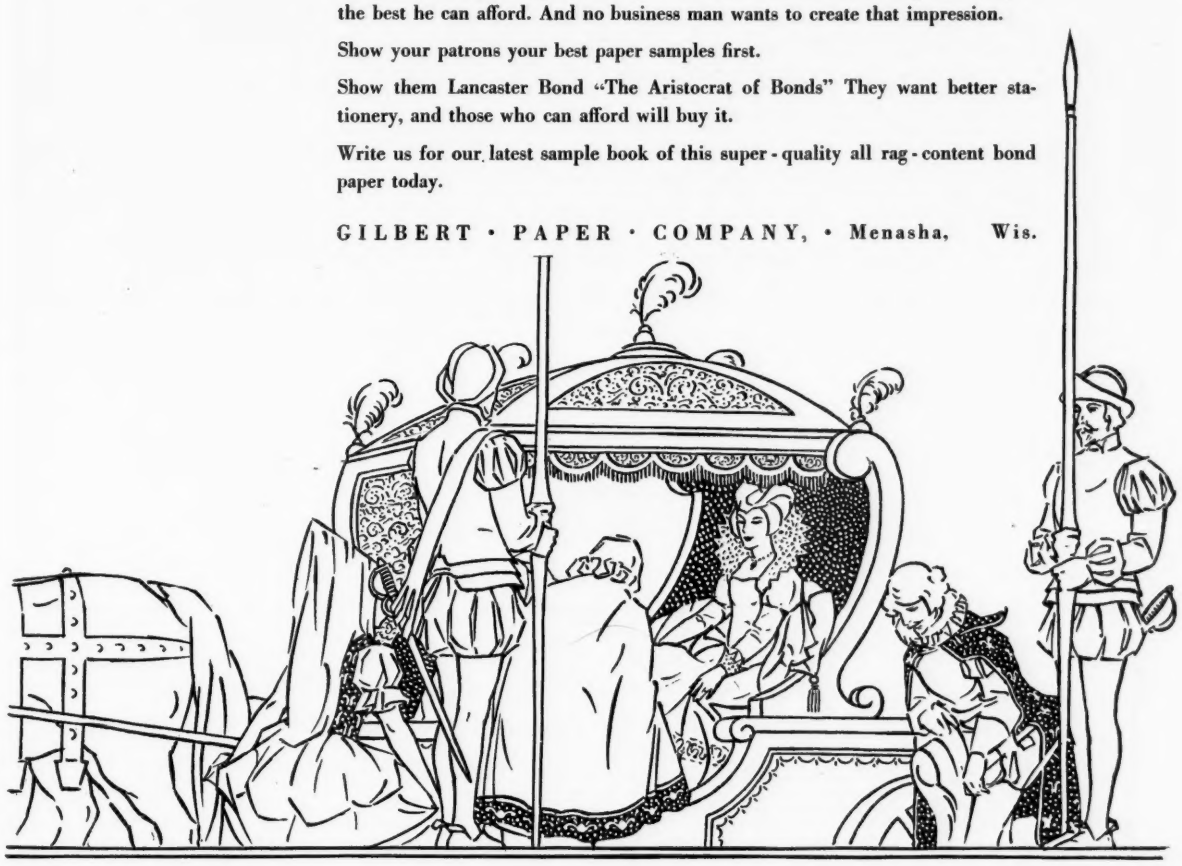
The business man buys as good as he can afford, in business stationery as in other things. If he buys cheap stationery he advertises the fact that cheap stationery is the best he can afford. And no business man wants to create that impression.

Show your patrons your best paper samples first.

Show them Lancaster Bond "The Aristocrat of Bonds" They want better stationery, and those who can afford will buy it.

Write us for our latest sample book of this super-quality all rag-content bond paper today.

GILBERT • PAPER • COMPANY, • Menasha, Wis.



SOLD BY THESE DISTRIBUTORS

Akron, Ohio — Alling & Cory Company	Indianapolis, Ind — C. P. Lesh Paper Company	Portland, Oregon — Carter, Rice & Company
Alexandria, La — Louisiana Paper Company	Kalamazoo, Mich — Bermingham & Prosser Co.	Pueblo, Colorado — Colorado Paper Company
Atlanta, Ga — S. P. Richards Paper Co.	Kansas City, Missouri — Bermingham & Prosser Co.	Richmond, Va — Richmond Paper Company
Baltimore, Md — Barton, Duer & Koch Paper Co.	Lansing, Michigan — Dudley Paper Company	Rochester, N. Y — Union Paper & Twine Co.
Baton Rouge, La — Louisiana Paper Company	Lincoln, Neb — Lincoln Paper Company	Sacramento, Calif — Blake, Moffitt & Towne
Billings, Mont. — Carpenter Paper Company	Los Angeles, Calif — Carpenter Paper Company	San Antonio, Texas — San Antonio Paper Company
Birmingham, Ala — Sloan Paper Company	Los Angeles, Calif — W. E. Wroe & Company	San Francisco, Calif — Carter, Rice & Company
Boston, Mass — Carter, Rice & Company	Louisville, Ky — The Rowland Company	Salt Lake City, Utah — Carpenter Paper Co. of Utah
Buffalo, N. Y — R. H. Thompson Company	Manila, P. I — J. P. Heilbronn Company	Seattle, Washington — Carter, Rice & Company
Butte, Mont — Butte Paper Company	Memphis, Tenn — Taylor Paper Company	Shreveport, La — Louisiana Paper Company
Chicago, Ill — Moser Paper Company	Milwaukee, Wis — The E. A. Bouer Company	Sioux City, Iowa — Sioux City Paper Company
Chicago, Ill — W. E. Wroe & Company	Minneapolis, Minn — The Paper Supply Co., Inc.	Spokane, Wash — Spokane Paper & Stationery Co.
Cincinnati, Ohio — Chatfield Paper Corp.	Monroe, La — Louisiana Paper Company	St. Louis, Mo — Beacon Paper Company
Cleveland, Ohio — Alling & Cory Company	Nashville, Tenn — Clements Paper Company	St. Paul, Minn — Inter-City Paper Co.
Columbus, Ohio — Scioto Paper Company	New Orleans, La — E. C. Palmer & Co., Ltd.	Syracuse, N. Y — J. & F. B. Garrett Co.
Dallas, Texas — E. C. Palmer & Co., Ltd.	New York, N. Y — F. W. Anderson Company	Tampa, Fla — E. C. Palmer & Co., Ltd.
Dayton, Ohio — Cincinnati Cordage & Paper Co.	New York, N. Y — Conrow Bros.	Texarkana, Texas — Louisiana Paper Company
Denver, Colorado — Carter, Rice & Carpenter Pa. Co.	New York, N. Y — Green, Low & Dolge, Inc.	Toledo, Ohio — Commerce Paper Company
Des Moines, Iowa — Carpenter Paper Co. of Iowa	New York, N. Y — Bishop Paper Company, Inc.	Topeka, Kansas — Central Topeka Paper Co.
Detroit, Michigan — Beecher, Peck & Lewis	Omaha, Neb — Carpenter Paper Company	Tulsa, Okla — Taylor Paper Company
Fort Worth, Texas — Taylor Paper Company	Oshkosh, Wis — Oshkosh Paper Company	Washington, D. C — Barton, Duer & Koch Paper Co.
Grand Rapids, Mich — Carpenter Paper Company	Philadelphia, Pa — Garrett-Buchanan Company	
Great Falls, Mont — Great Falls Paper Co.	Philadelphia, Pa — Whiting Patterson Company	
Houston, Texas — E. C. Palmer & Co., Ltd.	Pittsburgh, Pa — Chatfield-Woods	

EXPORT

Walker Goulard Plehn Company, New York City.

For the Love of Prosperity!

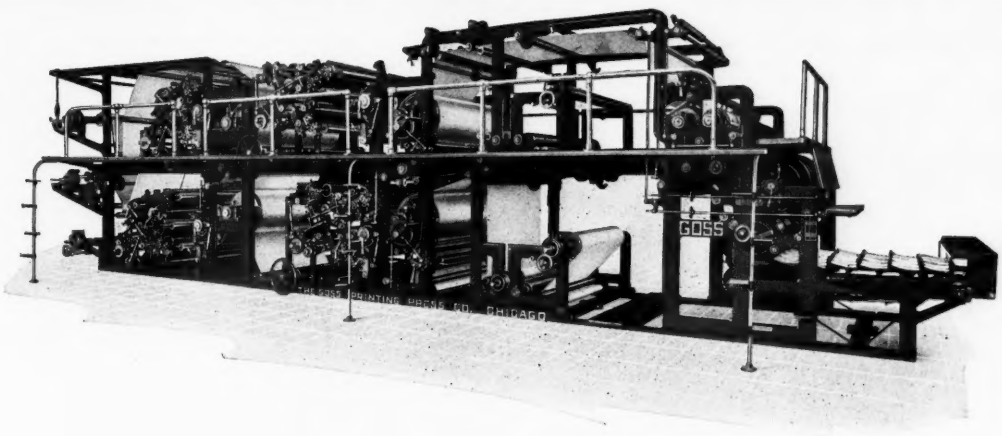
IN nearly every well-run business there is a commodious cupboard for advertising material —a cupboard well stocked with packages of printed pieces.

All too often the supplies of printed matter are active in the front layer while in back the excellent product of some printer's shop sighs for a fate better than inactivity that heads it toward the paper baler.

The only way advertising material can earn money is when it is in front of the eyes of some potential buyer. It can never reach that happy state wrapped in neat packages on storage shelves. In this year of grace 1930, every piece of advertising material in the United States ought to be down to shirt sleeves and into the mails. If you have any idle printed matter waiting for a job, for the Love of Prosperity, get it off of your shelves and into the hands of some potential customers.

Circulars containing the above message are available for any printer to mail to his customers. Address Hammermill Paper Company, Erie, Pennsylvania and ask for "For the Love of Prosperity" Circulars.

. . . . . IT ISN'T WHAT WE THINK NOR WHAT WE SAY THAT ESTABLISHES THE GOOD REPUTATION OF GOSS PRINTING PRESSES BUT IT IS WHAT OTHERS THINK . . . . . .



A SPECIAL GOSS TWO ROLL, 192 PAGE, BLACK PRINTING, MAGAZINE PRESS

A GOSS Rotary Special Press Enables You to Name the *Lowest* Bid and Get the Business . . . and PROFIT

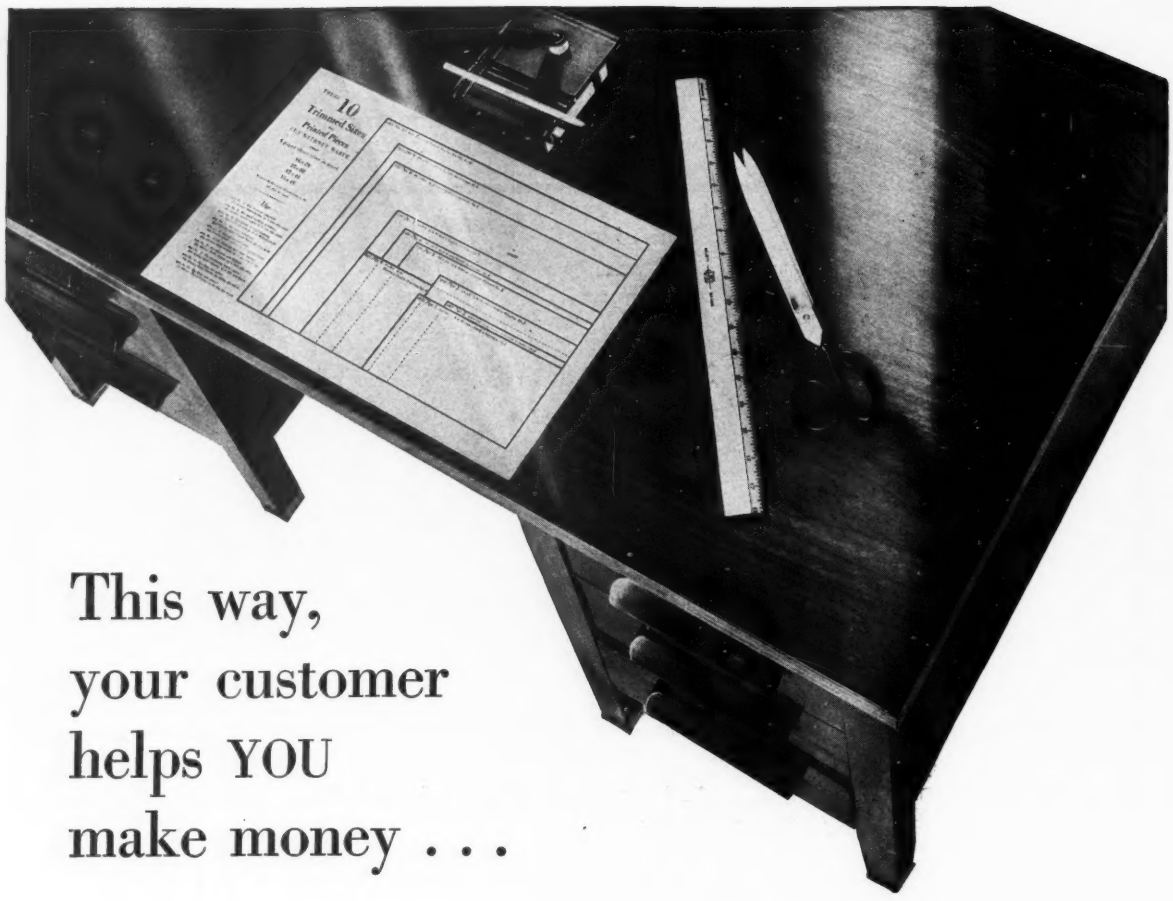
YOU can compete with go-getter competitors and *profit;* you can name the lowest bids and take the business and *profit; when* you own a GOSS Special Rotary. Buyers, today, specify the quality they want and they buy it where they get it cheapest. Your answer can be, *must be,* a lowering of your costs so you can lower your prices. ,,, We'll build a Special GOSS Rotary that will do those things for you. It will print fast and beautifully; it will cost you less to buy and less to operate; it will be compact and displace many older units; it will enable you to run from 15% to 25% faster than any other press, without reducing the quality of your printing. It will enable you to meet and lick the toughest competition and PROFIT. Ask for proof.

THE · GOSS · PRINTING · PRESS · COMPANY

Main Office and Factories: CHICAGO, ILLINOIS

NEW YORK OFFICE: 220 EAST FORTY-SECOND ST. , SAN FRANCISCO OFFICE: 707 CALL BUILDING
THE GOSS PRINTING PRESS COMPANY OF ENGLAND, LTD. ,,, LONDON

GOSS



This way, your customer helps YOU make money . . .

And saves himself money, too, on the cost of preparing his printed pieces

THERE are buyers of printing who persist in specifying sizes for printing jobs before they call you in.

The result is too often "trick" size production troubles — and every printer knows what a lot there are . . . what they cost in time and money! Complicated estimates . . . shopping all over town for special-sized paper . . . not finding it . . . ordering it from the mill . . . ordering special envelopes . . . then special instructions and handling all through the shop . . . with a fixed delivery date staring you in the face all the time!

There is just one point where this can be stopped. Right where it starts — at the desk of this kind of customer. Here is a simple way to do it . . . or rather to get the buyer to do it for you.

The S. D. Warren Company has prepared a chart of actual sizes for mailing pieces.

These sizes are *right.* They cut economically from standard sheets. They fit Warren Standard Booklet Envelopes. And there are plenty of sizes to choose from for all practical requirements.

The chart is a handy size—only 11" x 17." The buyer can keep it spread out right under the glass on his desk. His "trick" size order is stopped before it starts. When he wants a dummy he simply asks you to cut it to fit one of the sizes shown.

Think what this means to you . . . to know that a dummy will be standard size . . . that paper and envelopes are waiting for you at the warehouse . . . that you can spend your time as you like to spend it—in turning out a really fine job of printing.

Any of the paper merchants handling Warren's Standard Printing Papers can supply you with as many of the charts as you wish to distribute. Give one to each of your customers. Explain its use . . . how it saves him work . . . eliminates the extra costs that "trick" sizes entail. Impress on him that he ought to keep it on hand and *use* it.

Warren's STANDARD Printing Papers

S. D. WARREN COMPANY, 101 Milk Street, Boston, Massachusetts

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



SINCE the day of Captain Kidd, most fantastic tales of fabulous treasure in sunken galleons or island sand have been proved phantom dreams. But you are safe in listening to the glowing tale of Caslon Bond's value. For here's a new book that hides nothing. It gives samples of letterheads, business forms, direct-mail pieces. It gives specimens of letterpress, offset lithography, water color, and steel-die engraving. Through *facts* it proves Caslon Bond to be "The Chart of Bond Paper Value." A complete demonstration is contained in this new portfolio, free to every bond paper user. Merely tear off here and mail.

To Dept. 701: I want the new portfolio:

NAME_____ COMPANY_____ ADDRESS_____

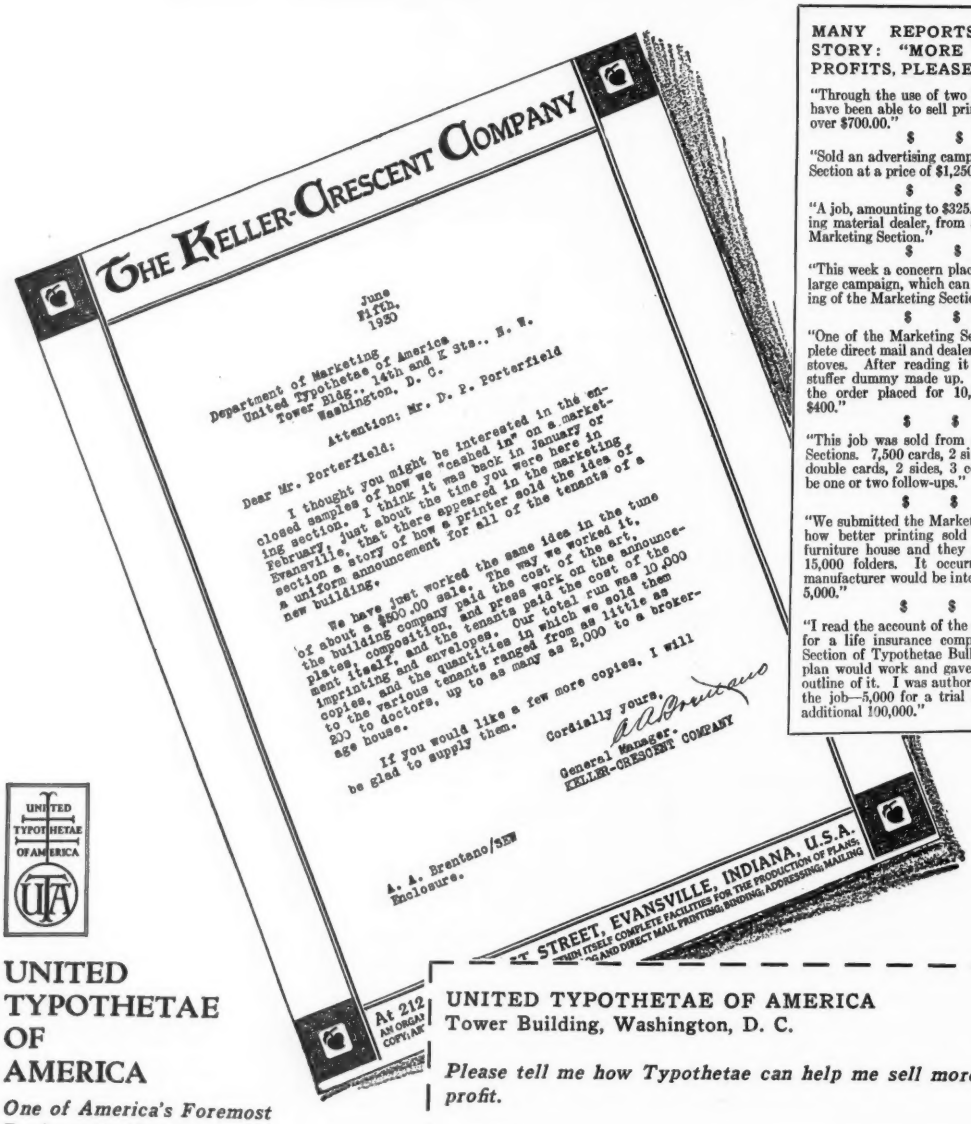
MUNISING PAPER

THE MUNISING PAPER COMPANY, MUNISING, MICHIGAN

***Manufacturers of* CASLON BOND**

$ More Printing Sales - - More Profits for Sales- and profit-minded printers $

ONE REASON so many are "soliciting" printing is that they know no better way. And one reason so many others are *selling* printing is that they've found there *is* a better way—and are using it. Selling the ideas contained in the U. T. A. Marketing Sections has enabled many printers to increase their sales and profits. When you show your customer how he can sell more of his product at a profit he forgets to ask for bids. Marketing Sections appear as inserts in the Typothetae Bulletin. Thus the U. T. A. *uses* printing to help printers *sell* printing. If you've been denying your business these sales and profits helps, use the coupon to learn how you, too, may give to your business these practical business-builders.



MANY REPORTS: JUST ONE STORY: "MORE SALES, MORE PROFITS, PLEASED CUSTOMERS"

"Through the use of two Marketing Sections we have been able to sell printing to the amount of over $700.00."

$ $ $

"Sold an advertising campaign from a Marketing Section at a price of $1,250.00."

$ $ $

"A job, amounting to $325.00, was sold to a building material dealer, from an idea suggested in a Marketing Section."

$ $ $

"This week a concern placed an order for a very large campaign, which can be traced to the showing of the Marketing Sections."

$ $ $

"One of the Marketing Sections contained complete direct mail and dealer help data upon selling stoves. After reading it I had an eight-page stuffer dummy made up. It was accepted, and the order placed for 10,000, in amount over $400."

$ $ $

"This job was sold from one of the Marketing Sections. 7,500 cards, 2 sides, 3 colors and 7,500 double cards, 2 sides, 3 colors. And there will be one or two follow-ups."

$ $ $

"We submitted the Marketing Section describing how better printing sold more furniture to a furniture house and they gave us an order for 15,000 folders. It occurred to us the paper manufacturer would be interested and he ordered 5,000."

$ $ $

"I read the account of the production of a folder for a life insurance company in a Marketing Section of Typothetae Bulletin. I saw that the plan would work and gave my customer a brief outline of it. I was authorized to go ahead with the job—5,000 for a trial mailing, and then an additional 100,000."

UNITED TYPOTHETAE OF AMERICA

UNITED TYPOTHETAE OF AMERICA

One of America's Foremost Business Institutions

Tower Building
14th and K Streets, N. W.
WASHINGTON, D. C.

I-22

UNITED TYPOTHETAE OF AMERICA
Tower Building, Washington, D. C.

Please tell me how Typothetae can help me sell more printing at a profit.

NAME.....

POSITION.....

FIRM.....

ADDRESS.....

USE BETTER PAPERS
THE BEST PAPERS AND ENVELOPES ARE MADE FROM RAGS

A paper that is doubly worth considering is Neenah Bond. According to modern standards, thrift is not so much a system of pennypinching as it is the habit of wise purchasing. It rejects the buying of paper solely on a cents-per-pound basis and gives proper consideration to looks, feel and durability. Neenah Bond meets the most exacting requirements of thrift. It is a practical, sensible, *rag content* paper—able to hold its own in the best of bond society without joining the luxury group. It gives you your money's worth. Try it and see for yourself.

Neenah Bond

Use envelopes to match your stationery

DISTRIBUTORS

APPLETON, WIS.....Woelz Bros.
BALTIMORE, MD.....J. Francis Hock & Co.
NEW YORK CITY.....A. W. Pohlman Paper Co.
NEW YORK CITY.....Sutphin Paper Co.
PHILADELPHIA, PA.....Molten Paper Co.

"Note the Tear and Wear as well as the Test"

NEENAH
PAPER COMPANY
Neenah, Wisconsin

OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the ✓ Names

GLACIER BOND
STONEWALL LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

NEENAH 1873 QUALITY

The Paper Buyer's *Directory*

A list of paper merchants handling one or more of the following brands made by the Peninsular Paper Company, Ypsilanti, Michigan

HuTone Cover - HuToneText
Tuscan Cover
Neapolitan Cover
Colonial Cover
Gibraltar Cover
Publishers Cover
Patrician Cover
Publicity Cover - Orkid Cover
Elcover

APPLETON, WIS.
Woelz Brothers

ATLANTA, GA.
Sloan Paper Co.

BALTIMORE, MD.
B. F. Bond Paper Co.
Henry D. Mentzel Co., Inc.
Mudge Paper Co.

BOISE, IDAHO
Blake, Moffitt & Towne

BOSTON, MASS.
John Carter & Co.

BUFFALO, N. Y.
Alling & Cory Co.
Gebhard Paper Co.
R. M. Myers Paper Corp.
R. H. Thompson & Co.

CHICAGO, ILL.
Chicago Paper Co.
Moser Paper Co.
Parker, Thomas & Tucker Paper Co.
Seaman Paper Co.
Bradner Smith & Co.
James White Paper Co.

CINCINNATI, O.
Diem & Wing Paper Co.
Johnston Paper Co.

CLEVELAND, O.
Alling & Cory Co.
Central Ohio Paper Co.
Cleveland Paper Co.
Petrequin Paper Co.

COLUMBUS, O.
Central Ohio Paper Co.
Scioto Paper Co.

DAYTON, O.
Central Ohio Paper Co.
Rike Paper Products Co.

DENVER, COLO.
Dixon & Company

DES MOINES, IOWA
Seaman Paper Co.

DETROIT, MICH.
Chope-Stevens Paper Co.
Seaman-Patrick Paper Co.

DULUTH, MINN.
Duluth Paper & Specialties Co.

FRESNO, CAL.
Blake, Moffitt & Towne

GRAND RAPIDS, MICH.
Carpenter Paper Co.

INDIANAPOLIS, IND.
Century Paper Co.
Crescent Paper Co.
C. P. Lesh Paper Co.

JACKSON, MICH.
Crown Paper & Bag Co.

JERSEY CITY, N. J.
Gotham Card & Paper Co.

KANSAS CITY, MO.
Kansas City Paper House
Missouri-Interstate Paper Co.

LONG BEACH, CAL.
Blake, Moffitt & Towne

LOS ANGELES, CAL.
Blake, Moffitt & Towne
General Paper Co.

LOUISVILLE, KY.
Louisville Paper Co.

MEDFORD, ORE.
Blake, Moffitt & Towne

MEMPHIS, TENN.
Louisville Paper Co.
Tayloe Paper Co.

MILWAUKEE, WIS.
W. F. Nackie Paper Co.

MINNEAPOLIS, MINN.
Seaman Paper Co.
Swartwood-Nelson Paper Co.

NASHVILLE, TENN.
Bond-Sanders Paper Co.

NEW ORLEANS, LA.
Diem & Wing Paper Co.

NEW YORK, N. Y.
Beekman Paper & Card Co.
Green, Low & Dolge, Inc.
Harlem Card & Paper Co.
Henry Lindenmeyr & Sons
J. E. Linde Paper Co.
Majestic Mills Paper Co.
Manhattan Card & Paper Co.
Union Card & Paper Co.
Whiting-Patterson Co., Inc.

OAKLAND, CAL.
Blake, Moffitt & Towne

OMAHA, NEB.
Field-Hamilton-Smith Paper Co.
Western Paper Co.

OSHKOSH, WIS.
Oshkosh Paper Co.

PHILADELPHIA, PA.
A. S. Datz & Son
Philadelphia Card & Paper Co.
Whiting-Patterson Co., Inc.
Wilcox Walter Furlong Paper Co.

PHOENIX, ARIZ.
Blake, Moffitt & Towne

PITTSBURGH, PA.
Alling & Cory Co.

PORTLAND, ORE.
Blake, Moffitt & Towne

RICHMOND, VA.
Richmond Paper Co.
B. W. Wilson Paper Co.
Virginia Paper Co.

ROCHESTER, N. Y.
Alling & Cory Co.
R. M. Myers & Co.

SACRAMENTO, CAL.
Blake, Moffitt & Towne

ST. LOUIS, MO.
Seaman Paper Co.
Shaughnessy-Kniep-Hawe Paper Co.

ST. PAUL, MINN.
Inter-City Paper Co.
Seaman Paper Co.

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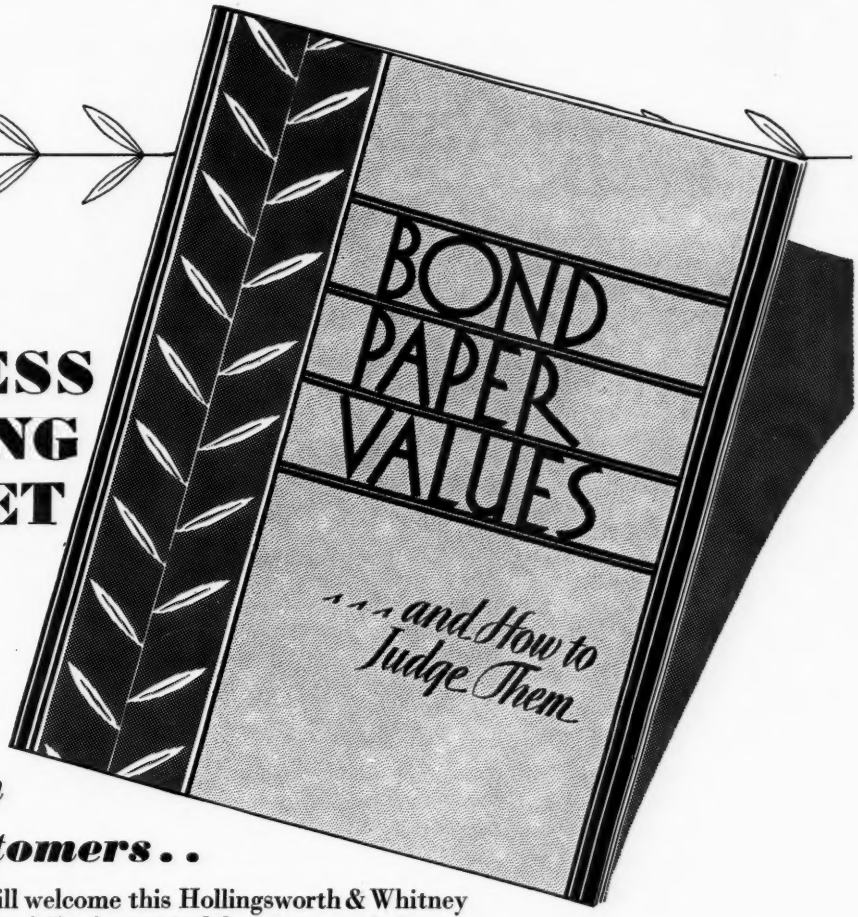
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the finest coated book paper made for general catalog printing.

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the double coated, extra-high finish paper for special catalog printing.

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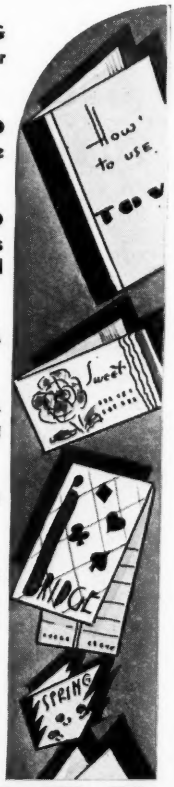
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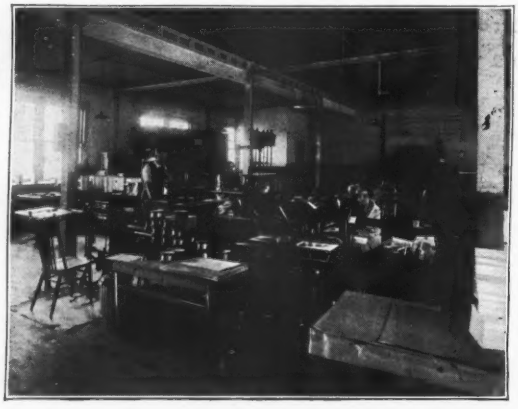
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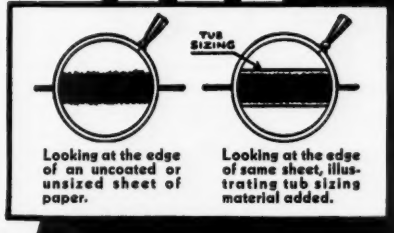
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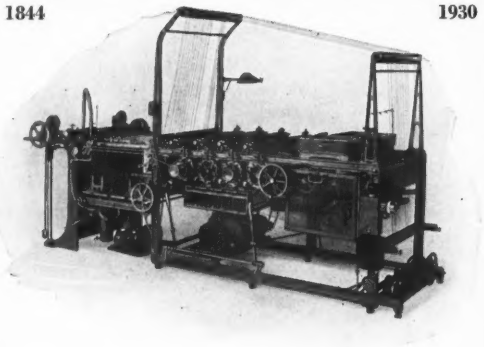
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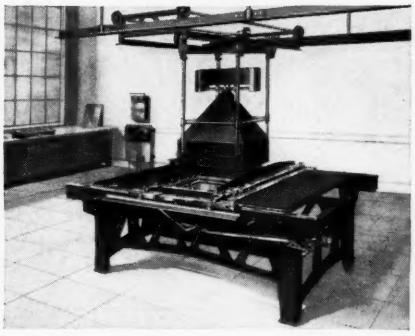
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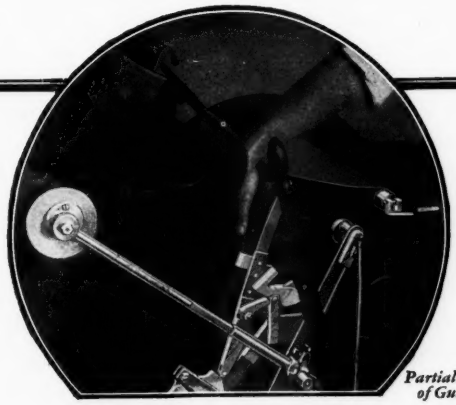
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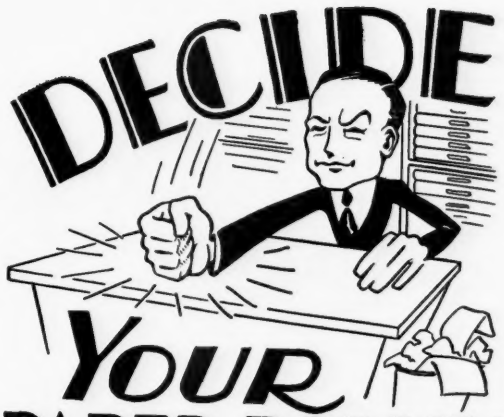
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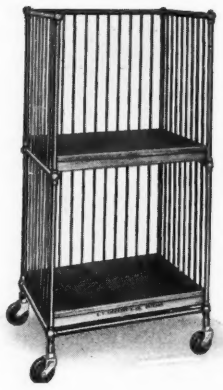
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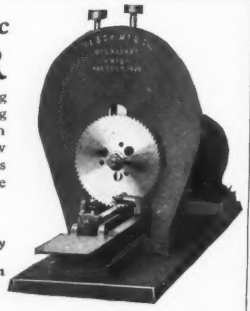
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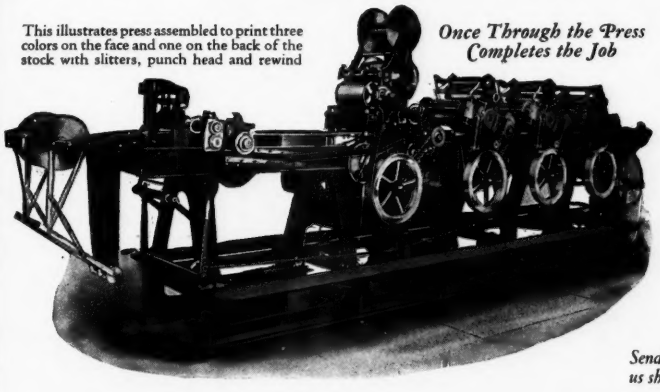
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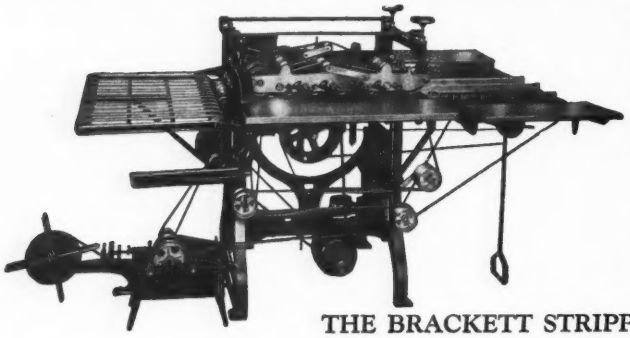
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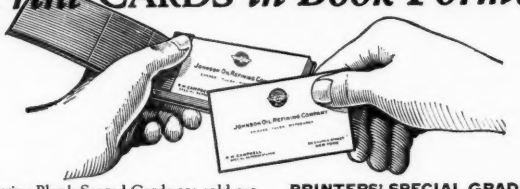
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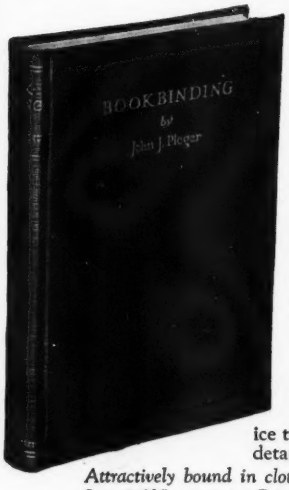
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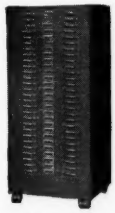
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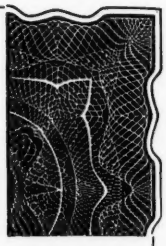
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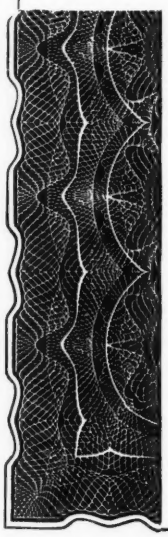
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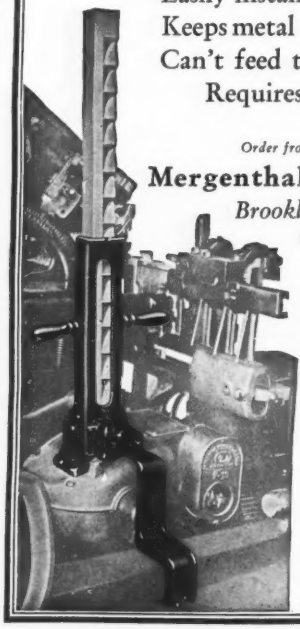
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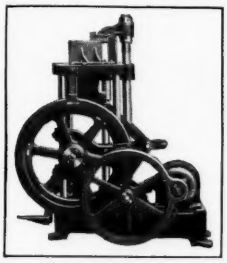
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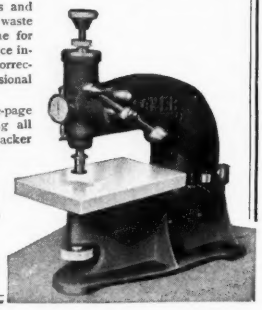
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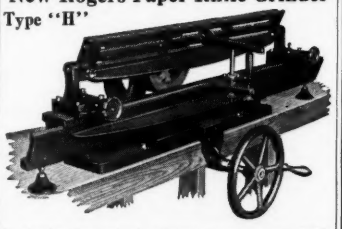
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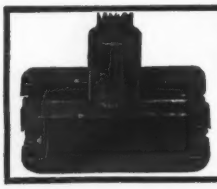
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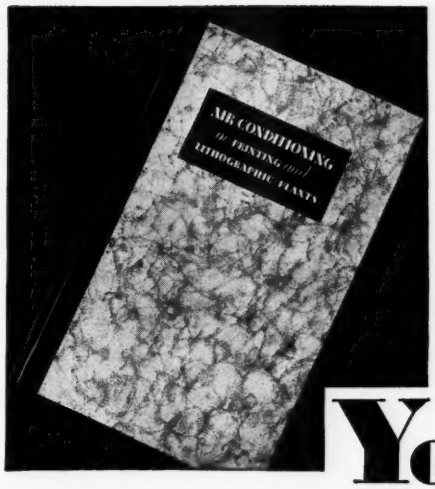
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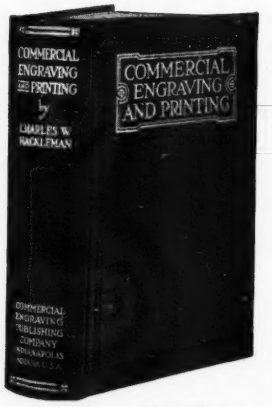


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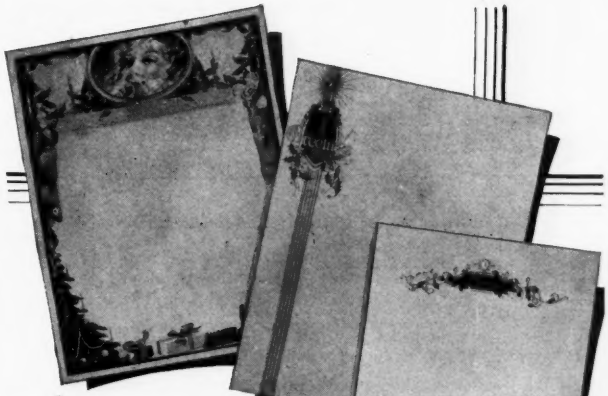
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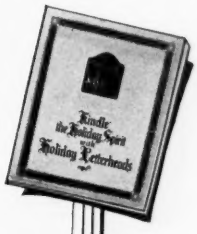
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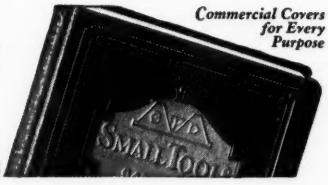
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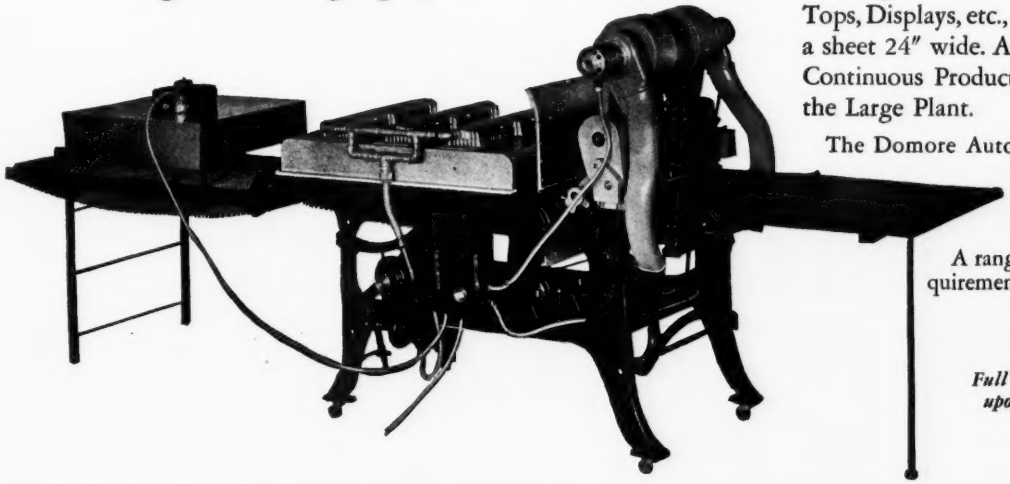
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